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DAWN OF THE TWENTIETH CENTURY
INDEPENDENCE HALL Philadelphia
BY WM T INNES

PHOTO
ERA

Urbana 28 April 1910

Mr. W. A. French,
Publisher, The Photo Era,
383 Boylston St.,
Boston, Mass.

My dear Sir:-

In binding your publication "Photo Era"
I can find no title pages or indexes for the year 1903.
These are not in any of the numbers and have not been re-
ceived separately. Will you kindly see if you can supply
them for us?

Yours very truly,

P. L. Windsor
clg.

CLG/HLP

Librarian

Dear Sir:

We regret exceedingly to be unable to oblige you,
but we cannot supply these indexes, the same having been
exhausted some time ago.

Yours faithfully,

PHOTO-ERA

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v. 11

PHOTO ERA

The American Journal of Photography

VOLUME XI

JULY, 1903

NUMBER I

"O make Thou us, through centuries long,
In peace secure, in justice strong;
Around our gift of freedom draw
The safeguards of Thy righteous law;
And, cast in some diviner mold,
Let the new cycle shame the old."

—Whittier.

The Nation's Landmarks

*"Thou shalt not remove thy neighbour's landmark, which they of old time
have set in thine inheritance."*

THIS was one of the commands of the old Mosaic law, and was as zealously obeyed by the people as were some of the weightier matters set down in these mandatory edicts.

Our nation's landmarks should have been as carefully guarded and preserved as were these "neighbor's landmarks" of Bible times, but the pioneers were so actively engaged in making history that they failed to protect the historic landmarks which they were setting. These landmarks were in danger of being entirely obliterated when fortunately the era of preservation dawned upon us, and the first acts of its partisans were directed toward preserving the relics of Revolutionary and Colonial times.

Those interested in this work have formed themselves into local societies, called Landmark Associations, the distinguishing name of each society being taken from the locality in which it is interested. So devoted are they to the work which they have undertaken that their guiding

principle would seem to be a paraphrase of the Mosaic decree just quoted, and rendered thus:

*"Thou shalt preserve the nation's landmarks
which they of old time have set in thine
inheritance."*

Whether or not they have adopted this motto for their banner they are certainly putting it into practice. One of the very active of these societies is known as the Niagara Frontier Landmark Association, the locality from which it takes its name being the scene of many exciting occurrences connected with the making of the nation. Historic sites all along this border are being located, and if no trace of fort, or bulwark, or fortification is left, a bronze tablet properly inscribed and set in stone is fixed to mark the place.

This work is not done in secret, but when the tablet is completed and set, a public meeting is called and the tablet is unveiled and presented with appropriate ceremonies to the society. The honor of unveiling the tablet is relegated to some

descendant—usually a child—of the person most prominently connected with the events which transpired on the spot thus commemorated. Such a tablet was set on June 20th, at Lewiston, on the spot where General Scott planted his batteries at the memorable battle of Queenston.

* * * * *

The work of these associations is along the line undertaken by the National Historic Picture Guild, the consummation of which devolves entirely upon the amateur photographers of the United States. The labor of this enterprise which means so much in the aggregate falls lightly on the individual, for a dozen prints would doubtless be the extent of one's contribution, and oftener three or four will cover the number.

One especially interesting locality where the nation's landmarks have been most carefully preserved is in Groton, Conn., and serves as an example of what may be done by interested and enthusiastic workers.

While many landmarks may still be seen, some have become destroyed; but, owing to the amateur photographer, we have preserved to us pictures of these interesting places, traces of which no longer remain. Had it not been for the amateur photographer, attracted alike by the picturesque and the historical, we should have had no picture of that charming and historic house known for generations as the "Hive of the Averys," and of which two views are reproduced in our pages.

The house was built, in 1656, by Captain James Avery, on Poquonoc Plain, in the town of Groton, Conn.

Twenty-five years later he bought the old Blinman meeting-house at New London, that "unadorned church and watch-tower of the wilderness," moved the material across the Thames river, and rebuilt it as an addition to, and a completion of, his home. This historic house never passed into alien hands, but was continuously occupied by Captain Avery's descendants for eight generations, until it was destroyed by fire on July 20, 1894.

Shortly after the burning of the "Hive" the Avery descendants organized the Avery Memorial

Association, which was duly incorporated under the laws of the State of Connecticut. The last occupant and owner of the house, whose name, by a strange coincidence, was the same as that of the first owner and builder, James Avery, deeded the site of his late home to the Association, and William Rockefeller, an Avery descendant, bought additional land and gave it for a perpetual memorial park. The ruins were cleared away, and a plot of ground following the exact outlines of the house was raised above the level, and grassed and sodded. At either end, where the old chimneys fell, the stones of which they were composed were set in two square piles properly cemented, and ivy planted at the bases. The old door-stone, over which so many feet had passed to and fro, was left in the place where Captain James set it so many generations ago, and on it was inscribed the date of the building and its destruction, 1656-1894. In the centre of the house-site a granite shaft was erected, and surmounted by a bronze bust of the founder of the family, Captain James Avery. The bust was the work of the sculptor, Bela Pratt, of Boston, an Avery descendant.

Three sides of the cubical part of the pedestal bear respectively the names of the heads of the eight Avery families who successively occupied the house, and a brief history of the house itself. On the remaining side of the die, facing the street, is a bronze tablet on which is engraved a good representation of the old house. The tablet was a gift from another Avery descendant, Mr. John D. Rockefeller, who also contributed liberally to the fund for beautifying the grounds. The park is protected by a stone wall set in cement, the entrance to the grounds being over a stone stile, this device protecting the plot without the necessity of a special guardian.

The house is of historic interest, for, beginning with Captain James Avery, it sheltered some of the bravest patriots of our nation. As will be seen by the picture of Captain James, he was a typical "defender of his country." The number of buttons depicted on his coat is a record of the number of terms which Captain Avery served in the General Court of Connecticut.

At the battle of Groton Heights, fought Sept. 6, 1781, and which deserves to be ranked with

Lexington and Bunker Hill, those famous preludes to Saratoga and Yorktown — at this frightful battle whose cruelties have scarcely a parallel in the battles of the American Revolution, nine of the eighty-eight men massacred at Fort Griswold were Averys. They were all officers, and they head the list of the martyrs whose names are inscribed on the monument erected to their memory.

At the foot of the hill, below the fort, stands an old house which at the time of the massacre was the home of Ensign Ebenezer Avery. This house was used after the battle as a shelter for the wounded Americans who were left to perish on the field. The visitor is shown the blood stains on the floor which mark the place where the gallant fellows were laid. This house is marked by a tablet, placed there by the Children's Society of the American Revolution, in memory of the shelter which it afforded the wounded and dying soldiers.

These historical houses are rapidly passing away, and it is the work undertaken by the Historic Picture Guild to make the best pictures possible of them while they are in a condition to be pictured.

With the exception of buildings erected for defense, very few buildings were of stone, hence the necessity of obtaining good pictures of those still standing, which, like the Avery house, are of special historic interest. In photographing such buildings the amateur should remember that the interior is as interesting as the exterior, and use his camera inside as well as outside of the house. We have two or three examples in the present number of interesting interiors.

While it is hoped and expected that the members of each State will be up and doing, the members of the State of Massachusetts are especially requested to be speedy in making and

forwarding their pictures to the headquarters of the Guild, at Boston. The PHOTO ERA will take charge of these pictures and store them until they are ready for transference to Washington.

As soon as a sufficient number of pictures have been received, an exhibition will be arranged, so that people interested may have ocular proof of the value of such a collection.

In making pictures, members are requested to obtain all the facts and dates connected with the location which they photograph, have the matter typewritten and attached to the mount. The officers are considering the advisability of preparing a form to be filled out and attached to the print, and as this will put the matter in uniform shape, doubtless it will be done. In case pictures are sent before the form is received the blanks will be filled in at this office.

Aristo and gelatin prints will not be accepted. The prints must be either platinum or carbon, platinum being preferred. Prints should not be smaller than 5 x 7 or larger than 11 x 14. If one has a small camera, enlargements may be made if the negatives are good.

Each print must be labeled with name and address of the sender. Pictures should not be pasted to the mount, except at the corners; then if it is found necessary to remove the print it can be done without injury.

The tickets of membership are not yet ready for distribution, but will be forwarded to each member in due time.

Our charter-member roster still lacks a few names. If you wish your name to appear as one of the founders of this valuable society, send name and address, at once, to the National Historic Picture Guild, care of PHOTO ERA, Boston, Mass. It is a society whose annals shall be forever embodied in the annals of American patriots.

ELIZABETH FLINT WADE

Photographic Studies from Wild Life

JOHN BOYD

THE true sportsman rejoices wholly in the thought that he has made a skilful shot, not caring one iota whether at the end of the day his bag is in proportion to the labor spent in obtaining it.

His pride is in the fact that he gave each of his birds a chance for their lives, putting his own skill against their natural elusiveness. So it ought to be with the bird photographer. He must learn to outwit the birds by "bagging" their images without their knowledge, and to do this he must study well their habits.

Go out to a chosen spot and mentally vow that you will return with the latent image of some of the shyest of nature's children. This can only be obtained after a skilful application of well-thought-out plans, a thorough knowledge of the subject, and an abundant stock of the essence of patience. Let me present the details of how I recently made three pictures of this class.

The night-hawk, contrary to its name, is just as active on a sunshiny day as it is during the night. I had often wished to picture one; but, despite every effort, fortune seemed against me, until one fine afternoon I noticed that one of the birds after making its long aerial flight came to rest on a tree nearby. An hour's watching showed that it settled on a certain branch where the bend seemed to fit its body. The tree was high, but with three six-foot pieces added to my five-foot tripod, and the aid of a ladder to assist in focusing, I found that the spot could be covered nicely. Using the single combination of my Plastigmat lens, and stopping to U. S. 8 (which for the single lens made it F.22:6), I set the shutter to one-half second, attached about 100 feet of hose to the piston of the shutter, and retired to wait. This was all done while the bird was away insect hunting. Within five minutes down he came from the blue sky, like a noiseless phantom, and straddled the branch right where I wanted him. I pressed the bulb, then waited until the bird had completed his rest. When it was away I rearranged the plate-holder,

reset the shutter, and within half an hour had another image on the film without the bird being aware of my presence.

The mourning doves were more difficult to obtain. The nest was in the top of a large apple-tree, and although it was within the reach of my Brobdingnagian tripod, the foliage was so dense that it was only after hours of work that the limbs were tied back far enough to enable the camera to be screwed to its place. The birds were full grown and able to fly. Knowing this, I had to be careful; and if the reader has ever worked in a tree-top, hanging on by one hand and a leg, arranging focus, plate-holders, shutter, etc., within five feet of a pair of birds that acted as if they might sail away any moment, he will appreciate my position. It was here that I felt the use of a tripod-clamp which I had lately constructed, for elevating and depressing the camera without altering the tripod itself, and it or a similar contrivance should have a place in every photographer's outfit. With stop 16, an exposure of one quarter of a second was given on a Cramer Inst. Iso backed plate. As the shutter clicked one of the birds left for the next county, and I had just time to make another exposure on the remaining bird when it too left for parts unknown, not again to return to the home nest.

The flying squirrels had always appeared to me an impossible subject in their wild state, and when I found a young family that were ready to investigate the mysteries of climbing out on branches near their home, my joy knew no bounds. The young one here described is one of a series of half a dozen negatives, made one afternoon, showing these interesting creatures in various attitudes. As in the previous subject, I got above the branch that they were accustomed to frequent, and depressed the camera to almost an angle of 45 degrees.

The plate used was a Stanley 50, backed; and the exposure one tenth of a second with stop U. S. 8.



"He said to his friend, 'If the British march
By land or sea from the town to-night,
Hang a lantern aloft in the belfry arch
Of the *North Church tower*, as a signal light,—
One, if by land, and two, if by sea;
And I on the opposite shore will be,
Ready to ride and spread the alarm
Through every Middlesex village and farm,
For the country folk to be up and to arm.'"
— *Paul Revere's Ride*.

CHRIST CHURCH — NORTH CHURCH Boston
BY C POLLOCK

PHOTO
ERA



Copyright 1896 by Soule Photograph Co.

SPIRIT OF '76
FROM PAINTING BY A M WILLARD

PHOTO
ERA



Spirit, that made those heroes dare
To die, and leave their children free,
Bid Time and Nature gently spare
The stone placed here to them and thee.

LEXINGTON COMMON
FIRST BATTLE-FIELD OF THE REVOLUTION
BY S I CARPENTER

PHOTO
ERA



By the rude bridge that arched the flood,
Their flag to April's breeze unfurled,
Here once the embattled farmers stood,
And fired the shot heard round the world.

BATTLE-FIELD AND BRIDGE Concord Massachusetts
BY N L STEBBENS

A Study in Drapery

ALICE PERCIVAL

FOR the sake of convenience the study of drapery may be divided into two general classes, classic drapery and conventional drapery.

If one wishes to further classify his study, he may begin with the allegorical and study Assyrian, Egyptian, Roman, and Greek art in their successive stages.

He may further classify conventional drapery as ancient and modern, and study its development through successive periods of time. The study of the allegorical, or earliest form of art, shows us how crude, early art serves classic art, which is the modern ideal. The classic ideal was to naturally and beautifully reveal life, form, action, and purpose. The chosen subjects were the heroes, the gods, and goddesses, and later the Madonnas and the Christ.

In the allegorical form of art, which was really figurative story-telling, the person who was mean was represented as being small and dwarfish, and all his belongings corresponded with his character, while the hero was represented as being a magnificent giant, and everything pertaining to him corresponded with his character.

Assyrian art is characterized chiefly by its use of straight lines in the delineation of form and drapery. This is also characteristic of the early Egyptian, though the Egyptians improved on the Assyrian and began to introduce variety. They got it by combining parts of animals with the human body. But the Romans introduced the arch or curve in art and architecture, both for the sake of variety and beauty. The Greeks carried the development of the arch or curve to the perfection of the flowing lines which we see in Greek art of the schools of Phidias, Praxiteles, and Polyclitus.

Conventional dress designated by various names, and endless in fashion and fabric, constitutes drapery the same as did the simple piece of cloth usually chosen by the Greek artists and sculptors for draping their models. In relation to artistic possibilities nothing in con-

ventional drapery has ever reached the classic ideal. Still, much is to be said in favor of making one's genius serve to develop the artistic possibilities of the commonplace. "In nature the beautiful is as useful as the useful." The artist is great who can apply this to his work.

In the realm of the classic the artist can give freedom to his creative genius; however, conventional drapery best serves to reveal the attributes and personality of the average individual as he is known. Pictures that have this merit are in some degree successful and satisfactory. For obvious reasons they may not always be highly artistic, even though the artist has done his best to make them so.

Drapery, whether classic or conventional, should be ample, but not voluminous; of some tint of color rather than black or pure white. It should be soft and fine, but not so soft as to fall massy and solid, nor so fine and textureless as to exclude light.

With the exception of striking or extreme effects in fashions or fabrics, what is worn in a picture depends so much on the individual and on what he does wear, that one cannot lay down too many hard and fast rules in regard to it; but it is usually best for people to wear in a picture what they are in the habit of wearing, and commend themselves to the justice and mercy of the artist.

In connection with the subject of drapery, the hair should be considered. The arrangement of the hair has aptly been called draping, and it is usually best for people to drape the hair as they are in the habit of doing, on the supposition that they have adapted to their personality a modification of some style that suits them.

"That's my last Duchess painted on the wall,
Looking as if she were alive."

If a picture is to be wholly artistic or classic, both model and drapery should be carefully chosen in relation to each other, and in relation to the effect which one wishes to produce.

In pictures or in statuary of the human body,

the face is considered the central point and everything pertaining to the picture or statue, as drapery and settings, should lead up to the face. Still, an eminent artist and critic once said, if he could have but one picture he would choose the picture of the "Three Daughters of Cecrops," or the "Three Fates," from the statue by Phidias. Yet, these figures are headless, and we ask why they are so complete and satisfying.

The reason of this is that there is an expression of perfect unity throughout. Unity is the whole expressed in every part. If but a fragment of these draped figures had been preserved, that fragment would still suggest the effect of the whole. Unity is the highest test of beauty.

If we study these draped figures we will see that the drapery follows the lines of the form, revealing life, action, or purpose. The drapery is absolutely simple and unstudied, and easy for the mind to comprehend; yet one does not tire of this simplicity, on account of its infinite variety.

In the draping of these figures, as in that of

most of the old masterpieces, variety was obtained by the way in which the drapery was arranged, instead of by the use of different fabrics or materials. This use of one material assisted also in obtaining greater unity. Unity was further secured by the use of long folds in draping, and of broken folds introduced for the sake of variety. These folds tending in a particular direction develop continuity and length of line.

Length of line is further secured by allowing the drapery to follow the lines of the form. This also assists in keeping the arrangement of the drapery simple and in proportion. The drapery seems to be in one piece, falling about the figures in a perfectly natural way.

The study of the masterpieces shows us why they are great, lasting, and satisfying. It gives us an ideal, and reveals to us the requirements of artistic success, and the criterion by which the artist may judge his work. It shows us after all that art is not so much "art for art's sake" as it is art for humanity's sake; for the sake of revealing humanity to humanity.

Art Notes

Though we travel the world over to find the beautiful, we must carry it with us or we find it not. — *Emery*.

It is my contention that one of the first things an artist should learn is the construction of a picture. — *Robinson*.

In all picture-study the elements of beauty should be sought: is it the rhythmic lines, the relation of areas, the harmony of mass composition and idea, or a blending of all these, which gives us the sense of ideal beauty. — *Emery*.

In photography it is not a mere matter of color or no color, but of invention and design, of feeling and imagination. These are qualities the most artistic, and the successful artist-photographer employs them all. — *Poore*.

The essential service of all great artists is to draw us up in some degree toward their own level of insight, enjoyment, and aspiration. — *Emery*.

Art education should begin at composition. — *Dow*.

News Photography

D. D. COOK

OF ALL the various branches of photography there is none so little understood as "news photography." The average reader of our illustrated publications is, without a doubt, attracted more by the timely photographic reproductions contained therein than anything else; furthermore, we will venture to say that in nine cases out of ten the circulation figures of these papers are influenced quite as much by the pictures they carry as by anything else.

To some this may seem like a lopsided statement, but the writer has inside information that enables him to give a more intelligent estimate on this subject than those who may think the assertion extravagant. It was but a few years ago that pen sketches of passing events were in demand, and artists who could work rapidly and were able to "fake," received munificent salaries from the different newspapers. It was not unusual for one newspaper alone to number as many as thirty artists on its staff, each man having his specialty; some for portrait work, some for news work, and others who did nothing but ornamental or decorative stuff, such as headings, border-designs, frames, etc.

The rapid strides in the improvements on half-tone screens for newspaper work has been the cause of sweeping changes in the methods of illustrating, and to-day we find in some offices the number of artists at work equaled if not sometimes outnumbered by photographers, who not only do the news stuff quicker but far more accurately than the best artists on the staff. Readers to-day demand illustrations of the highest order, true to life, and to meet this demand there is nothing that can do the work any better, or in less time, and with so slight a drain upon the running expenses of a newspaper, than a first-class camera in the hands of an experienced operator. The fact that so staid and conservative a sheet as the *New York Sun* should finally see the value of this method of illustrating also tends to strengthen the arguments in its favor. Little facts and items like these ought to encourage every amateur photographer to do better work, and teach him to

see wherein the news value of a subject lies. Perhaps the best way to gain a perfect knowledge of these things is to watch the different weekly and daily newspapers closely, and observe exactly the sort of pictures they consider available for publication. Of course, different papers require different subjects, as for instance, *The Feather*, published in Washington, is devoted almost entirely to poultry news; consequently, they would not accept photographs unless they were of interest to readers of such a paper. On the other hand, subjects relating to camp-life and hunting would be more likely to find a place in *Outing*, which is given over to outdoor sports, as is also the magazine *Recreation*. By being constantly on the watch in this way, many camera fiends will find a profitable market for their work.

The number of amateur photographers who have graduated into professional newspaper work, is large, and if among the readers of this paper there are any who have ambitions to enter this remunerative field, a few words on the subject may not be amiss.

In the first place, it is doubtful if in all the branches of photography there is any part of the work that is as difficult as is news photography. It may be safely said that no branch of the business requires such patience and yet such tireless energy as this. Hundreds of amateurs, as they skim through the illustrated papers, have chuckled to themselves upon finding what is in their estimation a poor illustration, and when compared with some of their own efforts, no doubt, the reproduction does suffer by comparison. The lot of a news photographer is by no means the happiest on earth, in spite of the existing ideas to the contrary. As an example: To secure a perfect picture of a military funeral appears to be a very simple thing to do, but all inside facts taken into consideration, and putting yourself in the artist's place, would soon banish such an idea. In the first place, the news photographer works under pressure of the most exasperating kind. He is but a tiny little cog in a vastly intricate and complicated piece of

machinery, for that's about what the working force on a daily newspaper may be likened to. He does not ramble about the town, in a leisurely manner, in search of subjects for his editor, as some suppose ; nor, in fact, has he anything whatever to say in their choice. Word perhaps comes to the office that a serious explosion of a gas tank over on the East Side has caused the death of, and injured many workmen, also wrecking and causing fire to start in neighboring buildings. The editor in charge of the office thereupon rings his little bell, and in less time almost than it takes to tell it, the Art Department is notified and an artist with his camera is on his way to the scene of the accident. Thus he begins work under pressure ; his orders are not difficult to remember, but they are positive. He must bring back the best possible picture of the affair, and that quickly. And so he hustles along, ignorant of the obstacles that are to be met and overcome, ignorant in fact of everything except his orders, and the fact that there has been an awful accident. The managing editor, of course, knows nothing about photography, nor of the various conditions of light and its effect upon certain brands of dry plates, but he does know that a picture must be had, and will accept no excuse for failure to obtain it. In other words, "If you can't do the work, some one else can." With these thoughts in mind, and with the fiendish desire to beat the boots off the artist of the rival sheet, he scuds along.

Reaching the scene of the tragedy everything is confusion, the swaying mob of morbidly curious humanity, the ambulances, the firemen, and police, all engaged in their work of succoring the injured, caring for the dead, and keeping order. The man with the camera is pressed for time, as the picture he is to get is wanted for the extra that the paper will put out as soon as authentic facts are obtained by the reporters who are scurrying about securing them. Several plates are exposed under bad conditions, for there is no time to wait until the smoke and dust settles, and then comes the race for the office, with the sometimes gloomy hopes of success, the hasty and forced development, and the record-breaking "drying stunt," and then the negative is printed by artificial light and turned over to the artist for retouching. It is then pushed on through into the engraving room, and a half-tone plate is made to fit the space the editor has left for it.

No, the news photographer's life is not all sunshine, and mistakes are not easily rectified, for there is but one opportunity to do this kind of work, and it must be done quickly, surely, and well, otherwise there may be changes in the force of the Art Department !

Like other professions, however, this has the merit of being instructive, as well as exciting, and once a person gets into the spirit of it, it is hard for him to be content in any other line of work.



MERIAM'S CORNER Concord Massachusetts
BY W H HALLIDAY



WASHINGTON'S HEADQUARTERS 1775 Cambridge Massachusetts
BY WILFRED A FRENCH



WHEN Washington took command of the American army, under this elm tree, at Cambridge, on Jan. 2, 1776, he unfurled before them a new flag, called the "Grand Union," which consisted of thirteen stripes of alternate red and white, having upon one of its corners the red and white crosses of St. George and St. Andrew on a field of blue.

WASHINGTON ELM Cambridge Massachusetts
BY WILFRED A FRENCH

PHOTO
ERA



JOHN HANCOCK'S RESIDENCE Boston
BY W F CLARK

Hints on Dark-Room Work

C. H. CLAUDY

WHEN a beginner has struggled through the first six months of discovering the mysteries of dark room and camera, he will, if he is lucky, be able to show his friends an occasional picture which will elicit their admiration and praise. Only the initiated, however, know of the hundred failures, the many mistakes, the trials and tribulations which have attended the production of these few passable photographs. This state of affairs is forgivable in the beginner, but when a man has spent a year or more in the serious pursuit of photography, and is still obliged to confess, at least to his own soul, that for every photograph which is worthy of the name produced by his skill (?) he has wasted a dozen sheets of paper, plates by the box, and chemicals by the pound, it is time he either gave up the art or brought to bear a little of that mother-wit and common sense without which no true disciple of Daguerre ever graduated from the ranks of the novice. And it is this ingredient of common sense, the admixture of which, in the chemical operations of picture-making, often determines whether our photographs shall be pictures, or brown and green daubs on a sheet of dirty paper.

A photographic acquaintance of mine complained to me very bitterly that he had never been able to work successfully any brand of development paper.

"I follow directions exactly," he said. "I always use fresh developer, I always rinse the print thoroughly before putting it into the hypo, and I always stir it around in the hypo with a glass rod, to avoid stains; but not only do I get stains by the hundred, but I never seem able to produce more than one or two fully developed prints from the same batch of developer."

As he was on the point of giving up the night papers in disgust, I took him down for an evening's demonstration in my own little dark room, where, working under my eye, he produced prints as successfully as any one could wish. As I could not locate the trouble from watching him in my dark room, I watched him for a short

while in his. That glass stirring-rod was at the bottom of the whole trouble. It was a short, straight rod, which half the time fell into the hypo dish, or, if it did not do that, its owner grabbed hold of the wrong end accidentally. Hypo on the hands is another way of saying hypo in the developer, and everybody knows what that means. He did not have these disastrous results in my dark room because my glass rod is inserted in a wooden handle, is about one foot long, and the glass end of it is bent at an angle of about forty-five degrees, to facilitate moving the prints. By no chance is it possible for me to mistake the right and wrong ends of my hypo stirrer, and, consequently, my developer lives its allotted span of life, to say nothing of the fact that my prints do not exhibit a strong preference for toning sepia in spots. The handle of the affair is a piece of poplar wood, smoothed down with a jack-knife, having a hole the size of the rod bored an inch and a half in one end, and is altogether one of those absurdly simple little common-sense devices which is worth its weight in gold in saving time, temper, and prints.

While I was visiting my friend's dark room he asked me to give him a few hints as to a more convenient arrangement and a list of the accessories which would help him to do better work. Glancing around his work room, I asked him with what he washed his dishes.

The answer, "a piece of cotton on my fingers" was what I expected from the memories of my own beginner's days. When I told him he could get an ordinary dish-washer, consisting of a bunch of string on the end of a stick, at any house-furnishing store for the not too princely sum of 10 cents, he ungratefully demanded why I had not told him that before, and straightway went and bought him one.

I inquired what his arrangements were for bottle washing. They were, he told me, very simple. He didn't wash them! Of course, if he or the reader is willing to beg, borrow, or steal fresh bottles for every new chemical de-

sired (and how those new chemicals do multiply!) that is his or the reader's business, but being hampered for room, and not within five miles of a bottle factory, I prefer to clean mine when empty, and have them all ready for the new developer, or whatever the solution may be. A piece of galvanized-iron wire, with a hook on the end of it, a pound box of sand, such as is used in the cages of canary birds, a ten-cent can of lye, or a little hydrochloric (muriatic) acid is an outfit costing next to nothing, and decidedly pleasant to have around when necessary. A piece of absorbent cotton, or the nether end of a discarded shirt on the end of the hooked wire will dislodge almost any bit of sediment or deposit in the bottle if it be first softened and loosened with the acid or alkali, and shaken with a little of the sand.

I noticed a great contrast in the number of trays in my dark room and that of my friend. He possessed three 5 x 7 rubber trays and a soup-plate. He made prints from velox, bromide, solio, gum-bichromate, platinum, and had at least once experimented with carbon paper. Yet he bewilderedly resented the fact that he could not make any of them work with even that moderate degree of satisfaction which so delightedly contents a tyro. It must be admitted that three trays are hardly sufficient for development, let alone a dozen printing processes, and I so told him. Of course I knew before he so retorted that porcelain and glass trays of any size have price tags attaching to them when reposing upon the shelf of the dealer, the numerical size of which, at least, is all out of proportion to the amount of material contained therein. When I first discovered this much-to-be-regretted fact, I straightway hied myself to my former friend, the house-furnishing store, and obtained, at a very moderate expenditure, a half dozen iron trays heavily coated with blue and gray enamel. If some inquiring, small brother does not use these trays as the nucleus for a brass band, and so remove the enamel in places, they are every whit as serviceable as the porcelain trays, not nearly so expensive, and practically unbreakable.

But this photographic rose possesses a decided

thorn, because if the enamel *does* wear off, in ever so minute a place, be the cause musical or otherwise, and the developer or fixing bath can note the fact, there will immediately become apparent a family of brown stains upon plates and paper which is as discouraging as it is unbeautiful.

I think I hear some worker in velox or bromide object that in spite of a superior dark room, much experience, and the best of materials, no matter how careful he is to produce prints which are "things of beauty" on leaving the fixing bath, they refuse to be "joys forever," showing more or less staining in a day or two's time. Of course the washing gets the blame, and if it is not iron in the water, it *is* the method of washing, which in all too many dark rooms is as primitive as that of the aborigine who considers himself clean if he stands five minutes in the rain. Of home-made washing devices there is no end, but beyond the satisfaction involved in their manufacture, they have never possessed any merits which have recommended them to my own use. My plan is to take as large an enamel pan as I can place in my sink, put one end of it directly beneath the tap, and across the corner lay one of the cleaned-off plate glasses which some of my attempts at negative-making are continually supplying me. I have ten inches of rubber tubing attached to the end of the tap, and when the end of this is placed upon the piece of glass and the water turned on, it spreads out in the shape of a fan over the glass plate, and produces a swirling current in the dish which will keep two dozen 5 x 7 prints in continual motion; which latter phrase is a synonym for satisfactory washing.

That rubber tube itself is a convenience as old as photography, without which no dark room should be. It can always be found in the dark, and serves to rinse plates or paper without the likelihood of scratching or otherwise marring attendant upon the blindly groping attempts to put any stage of a photograph beneath the hard, brass edge of an invisible faucet. It is of the greatest service in washing bottles, graduates, dishes, etc., as by its use a stream of water can be directed where it is needed without an undue amount of splashing.

(TO BE CONTINUED)

PHOTO ERA

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Vol. XI

JULY 1903

No. 1

"When tides of grass break into foam of flowers,
And when the wind's feet shine along the sea."

July It is midsummer, the heart of the year,
when the perfumed blossomings of the
spring orchards and clover-fields are purpling the
air with bloom and ripening into harvest fra-
grance. July, with her long summer days and
lingering twilights, beckons us from our daily
tasks. The cry of the Dreamer goes up—

"I am tired of planning and toiling
In the crowded hives of men;
Heart-weary of building and spoiling,
And spoiling and building again.
And I long for the dear old river,
Where I dreamed my youth away;
For a dreamer lives forever,
And a toiler dies in a day."

* * * *

"No, no! from the street's rude bustle
From trophies of mart and stage
I would fly to the wood's low rustle
And the meadow's kindly page.
Let me dream as of old by the river,
And be loved for the dream away;
For a dreamer lives forever,
And a toiler dies in a day."

When the poet, O'Reilly, penned these words
he expressed an emotion that, at this season of
the year, fills the heart of every photographer
who is a true lover of nature. We long to get

away from the skylight and get out under the
blue sky, where we can study nature and make
pictures fresh from the hands of the great
Master Artist.

It is well to indulge this feeling, since it
broadens our horizon and enables us to see things
with a clearer vision. The wonderful beauty
and meaning of life is revealed to us in the
meadow lands and woods, on the hilltops, or by the
unresting sea. It is only then that the petty
cares and worries of home and the studio vanish
before the charms of nature, as mist before the
rising sun, and only the larger things are made
manifest. Vacation days that include experiences
like these are not spent in vain.

Educational Convention The gathering, in Boston, this
month, of thousands of educational
workers from all over the country emphasizes
anew the value of photography as an educa-
tional appliance. One of the most difficult
problems in education to-day is how best to
give a child an opportunity for self-expression;
for not until the child feels in an individual
way, and expresses what he thinks, does he
become creative. The teacher's province is, of
course, to train him in technical processes, to help
him develop true and beautiful ideas, through the
best things in literature, art, and life, and then
to give him an opportunity for self-expression.
It is precisely here that the modern educational
process receives its severest test. How to lead
the child from the expression of some nebulous,
preconceived notion of a thing toward the ex-
pression of what he really does see—this is the
great problem. We submit that the intelligent
and right use of the camera will furnish a solu-
tion to this problem and lighten the teacher's
burden very materially. When a child has
made a picture, whether by pencil, brush, or
camera, his observation has been quickened. His
mind works, and he sees clearly what he has
done. To see clearly is the first requisite for
any right self-expression. The progressive
teacher, with mind alert to the best processes of
his profession, will be quick to see the point in
this reasoning, and the great value of photog-
raphy as an educational help and appliance.

Our Historical Illustrations For a long time the PHOTO ERA has, through its department known as the "Round Robin Guild," and later through its efforts to build up the "National Historic Picture Guild," sought to impress on the photographers of the country, both professional and amateur, the desirability of photographing and placing on record the views of all historical buildings, places, and objects.

As one of the examples of the value of good photographic records, we would like to call the especial attention of the readers of the PHOTO ERA to the very excellent picture in this issue of the John Hancock mansion, the residence of the first governor of the Commonwealth of Massachusetts, and first signer of the Declaration of Independence. This was made from a wet-plate negative, taken about 1860. As this historic building was destroyed forty years ago, this fine photograph gives to all, in a practical and popular way, a good view of the famous building whose halls and rooms have echoed with the voices of Washington, Hancock, and Lafayette.

In presenting our historical views it has been our aim to confine ourselves to those connected with the Revolutionary War, and especially those which record the commencement of the great struggle for liberty.

With this end in view, we have tried to select photographs of buildings and scenes where the *first* or *primary* events took place.

"Independence Hall, Philadelphia, at the Dawn of the Twentieth Century," — by William T. Innes. Our frontispiece for this month was made from a soft bromide enlargement. The effect obtained is very pleasing, lacking the hard contrasts so often found in night pictures.

This view was taken from Independence Park, Philadelphia, where the crowd gathered July 4, 1776, awaiting the decision of the delegates from the thirteen colonies, as to the signing of the Declaration of Independence.

An added interest to the historical picture is that it was taken during the first two minutes of the twentieth century. Mr. Innes, the artist, is a well-known amateur of Philadelphia.

"Christ Church, Boston," — by Charles Pollock. Made from an 8 x 10 platinum print.

This building, often referred to as the Old North Church, was built in 1723, and is the oldest church edifice now standing in Boston. From the steeple of this church were hung the two lanterns which gave the warning of the Britishers' intended march on Lexington and Concord — the first battle-fields of the Revolutionary War. It was by the signal light of these lanterns that Paul Revere knew the English troops had embarked when he started on his famous ride. The communion service and the pulpit Bible still used were the gifts of George II.

"The Spirit of '76," — by Willard. Our engraving was made from an excellent aristo print, taken by the Soule Photograph Company, of Boston, who own the copyright, and by whose permission we are allowed to reproduce it in connection with our historic views.

This stirring painting was executed by A. N. Willard, of Southbridge, Mass., in 1863. It hangs in Abbott Hall, Marblehead, Mass., the curious little town of narrow and crooked streets and old buildings, which furnished more than its quota of troops during the Revolutionary War.

"The First Battle-field of the Revolution," — by S. I. Carpenter. Engraving made from a 6½ x 8½ aristo print.

This is a view on Lexington Common, where the first line of minutemen was drawn up to oppose the British Troops on the memorable morning of April 19, 1775. The boulder in the foreground marks the line of battle. The house in the background is the historic Harrington residence. During the battle Caleb Harrington was shot, but crawled to his door, where he expired in his wife's arms.

"Battle-field and Bridge, Concord, Mass.," — by N. L. Stebbens. Made from 8 x 10 negative. A rather unusual picture of the battle-grounds and bridge where, on April 19, 1775, the British troops received their first repulse in the Revolution. The statue of the minute-man can be seen at the left, while at the right, among the trees, can be seen the battle-monument.

"Meriam's Corner, Concord, Mass." A chemically well-handled photograph.

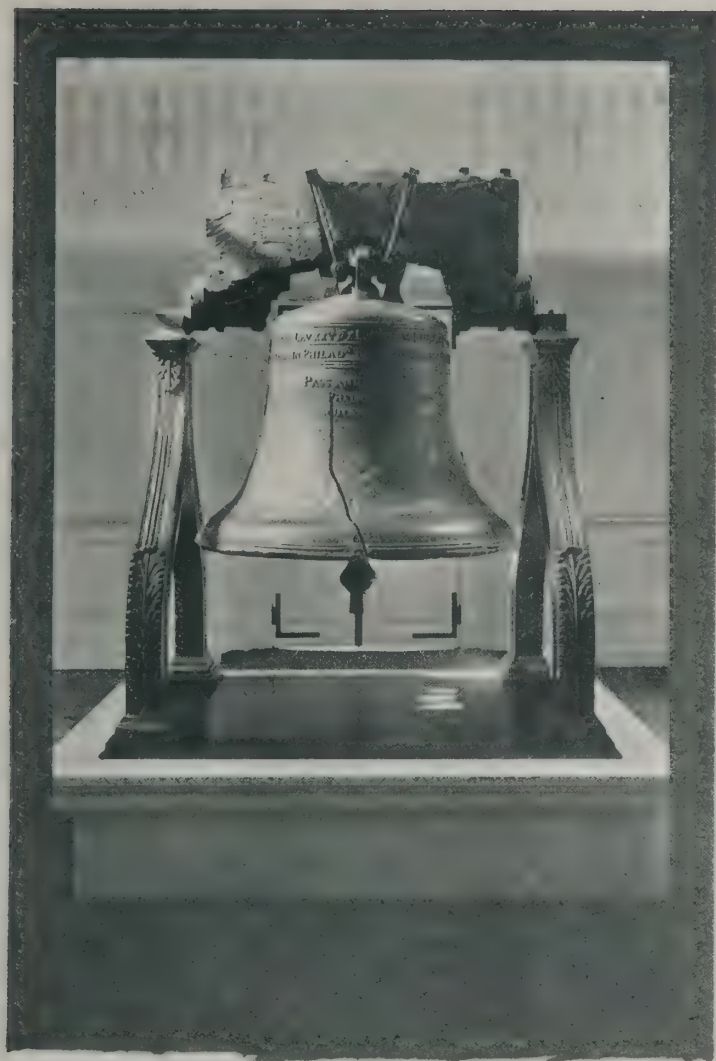
This spot was the scene of a spirited engage-



FANEUIL HALL Boston Massachusetts
THE CRADLE OF LIBERTY
BY W C RYDER



REPRESENTATIVES' CHAMBER, INDEPENDENCE HALL
BY WILLIAM A RAU



INDEPENDENCE BELL
BY WILLIAM A RAU

PHOTO
ERA



THE present flag of the Union was born on June 14, 1777, on which day Congress patriotically resolved, "That the flag of the thirteen United States be thirteen stripes, alternate red and white, and that the union be thirteen white stars in a blue field." Accordingly, the committee of three, including Washington, called upon Mrs. Betsey Ross, of Philadelphia, and requested her to make a flag in accordance with the design. The next day she had the flag finished.

BETSEY ROSS HOUSE Philadelphia
THE BIRTHPLACE OF OUR FLAG
BY WILLIAM A RAU

ment between the minutemen from Reading, Mass., and the British troops on their memorable retreat to Boston, April 19, 1775. The Meriam house, shown in the picture, was built in 1750.

"Washington's Headquarters, 1775, Cambridge, Mass.,"—by Wilfred A. French. From an excellent and artistic 8 x 10 photograph.

This representative colonial building was erected in 1759. It was occupied by Gen. George Washington as his first headquarters, from July 15, 1775, to April 10, 1776. In 1837, Henry W. Longfellow, the poet, purchased the property, which is on the banks of Charles river, and it still remains a portion of the Longfellow estate.

"Washington Elm, Cambridge, Mass.,"—by Wilfred A. French. From a silver print.

A rather unique picture of this sturdy old tree. A monument on the opposite side of trunk bears the following words: "Under this tree Washington first took command of the American Army, July 3d, 1775." When the American troops were camped here Washington had a platform erected among its branches, where he was accustomed to sit and, with his glass, survey the surrounding country. The tree is fast going to decay, and, in a few years, will be a thing of the past.

"The Cradle of Liberty," Faneuil Hall, Boston, Mass.,—by W. C. Ryder. Taken with wide-angle Dallmeyer lens; F 32; exposure, one second. Time, 6.30 A. M., June 14, 1903.

An excellent view of this famous building which was given to the town of Boston, in 1742, by Peter Faneuil, one of the town's wealthy merchants. During the stormy period preceding the Revolutionary War, many notable meetings were held in this hall. Here Liberty was cradled, and from that time it has always been open to the people as a forum. Many notable paintings by famous artists adorn the walls of this hall. The first story of the building is used as a market.

"Representatives' Chamber," Independence

Hall, Philadelphia,—by William A. Rau. Made from an excellent 8 x 10 print.

In this room was signed the Declaration of Independence. Much of the old furniture is here preserved, and on the walls are the portraits of the signers of the document which has made the building famous.

"Independence Bell,"—by William A. Rau. This picture is a fine representation of the famous bell which first announced to the world that a new nation had been born. The bell was cast, in 1753, by order of the assembly of the thirteen colonies. On it is the following inscription "Proclaim Liberty throughout the land to all the inhabitants thereof."

In 1835 the bell was badly cracked while tolling for the death of Chief Justice Marshall. Some years later the crack was cut larger in order that the edges might not touch, in hopes that the bell's sweet tone might once more be heard; but the desired result was not obtained. The bell is at all times kept on a truck under the base, in order that it could easily be moved in case of fire.

"The Birthplace of our Flag—Betsey Ross House,"—by William A. Rau.

In 1776, in this curious little brick and stone house, built in 1680, was designed and made, by Betsey Ross, the first American flag—the Stars and Stripes.

"Washington's Headquarters, Brandywine, Penn.,"—by D. S. Rittenhouse. Made from a soft platinum print, 5 x 7. The negative was made with back combination of Ross-Goerz lens, series 3, double anastigmat No. 1; clear afternoon in September; F 16, one half second; Cramer Medium Isochromatic plate, backed.

Here General Washington made his headquarters during the Battle of Brandywine.

"The Avery Homestead, better known as the Hive of the Averys,"—by George E. Tingley. Is located at Groton, Conn. It is described at length by Mrs. Wade in the first article of this issue.

The Round Robin Guild

Specially designed for the Amateur Photographer and the Beginner.

Conducted by Elizabeth Flint Wade

(Any amateur photographer may belong by sending in his name and address)

HINTS FOR SUMMER WORK

A BLUE BOOK

July and August are the two vacation months, and doubtless there are more negatives made during these two months than in any four of the rest of the year, for it has become the thing to take a camera, even if one is only going for a short outing. It is seldom, however, that one does any printing while away, preferring to do it on his return rather than trouble to take printing paper and chemicals with him. As a consequence, a pictorial record of one's outing is long in being made, owing to duties which interfere with the pursuit of one's hobby.

Now, there is a very easy way of making a collection of one's vacation pictures, printing them as fast as the negatives are made. Before starting on your outing get heavy blue-print paper, the kind sold by the yard, and cut it up into eight by ten size, and wrap the sheets in non-actinic paper. Get also a sheet or two of yellow post-office paper, to use for masking. The size of the paper being eight by ten you will need an eight by ten printing-frame, and one that opens with two hinges is better than the one with back hinged in the middle.

From the post-office paper cut out a number of different sized, square and oblong cut-outs with a margin of two inches all around. When ready to print from a negative fit it with the one of the cut-outs, which gives the best part of the picture and cuts off the undesirable parts. Put negative and cut-outs in the printing-frame and cover all the rest of the clear support glass with post-office paper. Adjust a sheet of blue paper in the frame, fasten on the back of the printing-frame and print. Put the whole sheet in the washing water, taking care that no direct stream falls on the print as it will be apt to break the paper. Dry on a flat board or on a glass, and when dry put in book of a little larger size, or in a blotter.

When a sufficient number of prints have been made they can be bound together between water-color covers appropriately decorated, for the printing on large sheets of paper does away with the necessity of mounting the prints.

Such a pictorial journal of one's summer jaunts is well worth making, and while the color of the blue-print is not so attractive or artistic as the greys and browns, yet it is a very pretty souvenir. Then, too, one can see at a glance just what negatives of the collection are the most desirable for making prints on other papers.

NOVEL PHOTOGRAPHIC EXPERIMENTS

Would you like to know how to secure the impression of a leaf in its natural color? While not strictly photographic work it is a pretty experiment. Take a piece of fine linen, washed free from starch. Soak it for a few minutes in spirits of niter until it is thoroughly saturated. Have ready a sheet of drawing or other smooth paper, place on it the leaf or leaves from which the impression is to be made. Lay the linen, wet with niter, over the leaves very carefully, put another sheet of paper over the linen, place all between two sheets of heavy cardboard and put in a letter-press or under heavy weights and let it remain for three or four days. When removed from the press the leaves will be found to be bleached quite white, while the shape of the leaf in its natural color will be found imprinted on the paper.

These leaf prints may be used for decorative purposes. A photograph printed on a sheet of paper large enough to leave a wide margin around the print may have a cluster of leaves, or one leaf impressed on it after the manner described.

Another experiment is made with a silvered copperplate. Take a copperplate such as is used in process work and have it silvered. Put it face up in a toning-tray and on it place the leaf, and over the leaf a glass to hold it in place. A 4 x 5 spoiled negative will doubtless be large enough. Make a solution of hydriodate of potash, twenty or thirty grains to the ounce, and turn over the plate covering it completely. Set the tray in the sunshine for about a half hour, and on removal a beautiful photographic impression of the leaf will be found on the copperplate. These leaf impressions made on a small copperplate, say 3 x 3 or 3 x 4 make very pretty letter-weights, when mounted on a block of wood the same size as the plate. The block should be an inch thick and of dark wood, or stained a dark color. Mahogany is the most suitable wood for such a purpose.

DEVELOPER FOR OVEREXPOSED PLATES

The trouble with an overexposed plate is its lack of contrast, its general flatness or uniformity of tone, making it practically useless for printing purposes. Overexposure is quickly detected in the developing process by the "flashing up" of the picture all over the plate. A developer which will control the development and produce the desired contrast is a developer devoutly to be desired. The following formula will be found to work most satisfactorily with overexposed plates, and

is also a good developer to use when sharp contrast is desired in properly exposed plates.

If the plate is known to be overexposed then development is started with this developer, but if not and development shows that it is overexposed, then the plate should be transferred at once to the developer for retarding the development. The formula is made up as follows: Water (filtered), 20 ounces; sulphite of soda crystals, 3 oz.; carbonate of soda crystals, 2 1-2 oz.; glycin, 60 grains; bromide of potassium, 30 grains. Mix in the order given. Sixty grains of hydrochinon may be substituted for the glycin, or one may use 30 grains of glycin and 30 grains of hydrochinon. The combination of the two developing agents produces fine plates. This developer may be used with normal developer, using half of each. If this developer is once tried the amateur will be sure to keep a stock of it in his dark room.

FRILLING OF PLATES

Though most of the emulsions are now made so that there is little danger of frilling or softening of the film during development, still if one has this trouble during the hot months it is well to know a preventive. Before developing if the plate is placed in a solution of formalin, one part of formalin to fifty or sixty of water, the film will be hardened so that the warm solution will not affect it. The plate must be well rinsed before placing it in the developing solution.

PROTECTING PLATES AND FILMS

If one is traveling about and does not develop his plates en route he must see that they are well protected from dust and light. Plates should be returned to the original package after they have been exposed, placing them film to film as they are when they are packed. As soon as the box is filled a paper should be wrapped about it and sealed thoroughly. It is well to provide one's self with yellow post-office paper for this purpose. Films should be wrapped in black-needle paper, and in addition have a sheet of tin-foil rolled around the outside. By this precaution in the wrapping of exposed plates and films one insures his plates from possible injury from both light and dust. When wrapping up the packages it is a wise plan to mark the outside with a memorandum of the special exposures which each contains.

ANSWERS TO CORRESPONDENTS

C. L. Morehouse—The present number will give you some idea of what is the nature of the work undertaken by the Historic Picture Guild. Will you please send a print of that mulberry tree. It is of sufficient interest to have had a place in this number. We trust you will get as many prints as possible for the Guild. Circulars have been sent you.

D. L. H.—If you will give details of what kind of work you wish to do will very gladly write you in regard

to lens best adapted to its scope. A rapid rectilinear lens is a good all-round lens.

"Bessie"—In regard to photography as a business, why do you not do "home portraiture" for a beginning? Let people know, by means of a simple announcement card, that you will photograph children and old people at their homes, and you will soon have a paying clientele. If one is successful in this work it is usually more lucrative than the small gallery-studio which you propose. You will certainly have fewer rivals.

Owing to lack of space a number of answers to correspondents have been crowded out, and replies are being sent by mail, as a special favor.

A GOOD FILTER

We are indebted to Matthew J. Harkins, a member of the R. R. Guild, for this simple and effective way of making a filter. Take a quart bottle with medium-sized neck, and cut off the bottom. To do this, soak a piece of string in kerosene, tie it round the bottle at the point where you wish to cut it, set fire to the string, and when it is nearly burned plunge the bottle into a pail of cold water and the bottom will fall off just where the string was tied. Take two pieces of stout wire and attach them to the wall of your dark room, in a half circle just large enough to slip the bottle into. The lower ring should be small enough to prevent the bottle falling through. The bottle is put into these rings, with the neck turned down. When you wish to filter a liquid, set a measuring-glass or bottle, with a funnel in the mouth, under the filtering-bottle; put a piece of surgeon's cotton in the neck of the filtering-bottle, pour the liquid in and let it filter slowly into the receptacle placed for it. If one wishes to make a filter for filtering water for use in photo solutions, then prepare a larger sized bottle, cut it in the way described, pack the neck with cotton, and fill the bottle half full of white sea sand.

For sale or exchange, one 5 x 7 Graphic Camera, B. & L. lens, shutter, and Iris diaphragm. With the camera is a full outfit of all accessories necessary for making photographs. A list and picture of the outfit will be sent by its owner, H. C. Heidrich, 1303 Washington avenue, New York City.

ROUND ROBIN COMPETITION

SNOW SCENES

First Prize. Paul Morrison, Catskill, N. Y.

Second Prize. Pearl S. Waters, Cincinnati, Ohio.

Third Prize. C. W. Jones, Chicago, Ill.

Honorable Mention. W. L. Benedict, Great Barrington, Mass.; Odessa F. Stovall, Granite Pass, Ore.; H. L. Brown, West Springfield, Mass.; John W. Woodward, New York City.

Historical Record Work

AMANDA SMITH HAWKS

President of the Buffalo, N. Y., Genealogical Society

IT is, perhaps, impossible to adequately estimate the value that photography has in the preservation of history. Amateur photography and the study of history have gone hand in hand for the last ten or fifteen years, and the wonderful wave of historic and genealogic interest that has swept over our land during this time has been felt in every direction, and has demanded the largest increase of books of that character of any department in the public libraries throughout the country. It has aroused in people the very creditable ambition to join all sorts and descriptions of patriotic societies, which, in turn, started the epidemic of research into family records and history. Then, as a very natural sequence, followed the field for amateur photography, to preserve to posterity the rapidly disappearing landmarks of our colonial days and ancestors. There has never been a researcher after historical data who has not quickly felt the need of the art of photography to supplement, his work, by preserving the object in a permanent form. And the life we now live is so crowded with rushing events, the wonder is that in its midst has not sprung up sooner this intense desire to preserve every atom pertaining to the lives of those who had the dauntless courage to come to this wilderness and people it with inhabitants that are the admiration of the world.

In the year 1001, when the Norsemen explored the coast of Cape Ann, Mass., it was thickly wooded with an impenetrable forest. And so it remained when the earliest colonists labored along the shore in their little shallop, seeking a suitable place upon which to form a settlement, and eventually found a nation.

In the years that followed the path of the colonist was strewn, literally speaking, with tree stumps, as they opened up the land and prepared it for occupancy. The few old steel engravings one occasionally sees in early publications give only ludicrous and amusing illustrations of the coast as it was in colonial times. They had no photography with which to hand down to us of

this generation any conception of what the coast and country looked like when they took possession. But the nearly three hundred years between that time and this, have brought to us the immeasurable blessing of the National Historic Picture Guild, the passing on to our descendants accurate portrayals of all we are and do, and of preserving, so far as possible, whatever of historical interest has outlived the rigors and uncertainties of the intervening years.

It is related that in August, 1775, when the country was fast hastening on to that supreme struggle with the Motherland, the British sloop of war, *Falcon*, appeared in Ipswich Bay, near Cape Ann, and, as the doughty captain cast his sea-weary vision over the inviting landscape his heart was warmed by the sight of a flock of fine sheep grazing on the sand dunes of the Coffin farm. No sooner seen than he decided that nothing would taste better than chops and roast, and he hastily sent a barge ashore to capture some of the finest of the flock. Sea living was not the best in those days and the order was obeyed most cheerfully. But Major Coffin had been quietly watching them and for once the unsightly stumps of the fallen forest monarchs were a valuable possession. Behind these stumps he stationed a half dozen men with rifles, and as the sailors approached they fired upon them remorselessly. The attack was so entirely unexpected that the sailors, supposing of course that a whole regiment was hidden behind those hundreds of black mounds, retreated with great haste to the sloop, but without the Major's sheep. The tail-piece to this article shows this spot in the only available manner possible now, and long after the stumps had disappeared and the sand had drifted in and formed a succession of miniature mountains in the form of sand dunes.

A short distance to the rear of this place is the site, only, of the old Coffin homestead, where several generations of worthy Gloucester citizens were born and reared. Where once was a



THE stars and stripes was carried in the battle of Brandywine, Sept. 11, 1777, eight days after its official promulgation at Philadelphia.

WASHINGTON'S HEADQUARTERS Brandywine Pennsylvania
BY D S RITTENHOUSE

PHOTO
ERA



THE HIVE OF THE AVERYS Groton Connecticut
BY GEORGE E TINGLEY



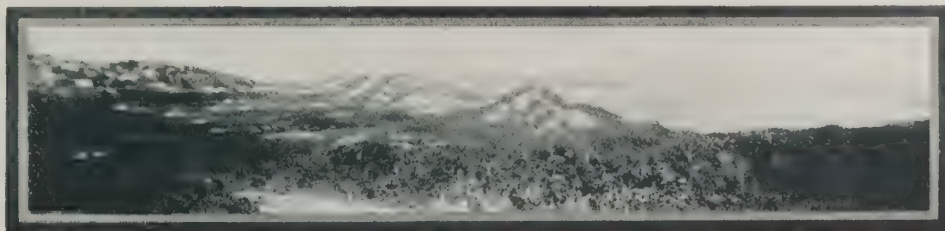
comfortable colonial home, now can be seen nothing but a heap of brick and stone ; what was once the huge chimney in the center of the house overgrown with the vines of the wild grape and clematis, blackberries and bittersweet, great quantities of which spread their luxurious growth over the Cape, and induced the redmen to name it Win-gaer-sheek, meaning, in their musical language, "The beautiful land of the vine." The wild brier-rose still clings to the ruins ; great masses of bouncing-bet blush in sun-kissed nooks ; and tiger-lilies bloom undisturbed where once was the quaint, front garden. The lichen-grown stone walls, laid together with much skill and care, still surround the plots arranged for their cattle of different ages, and the apple-orchard to-day bears apples, grown wild again to be sure, but showing unmistakable evidences of having once been choice varieties, undoubtedly brought over from England. The photograph here reproduced shows this site, and is the only one ever taken of this interesting place, as knowledge of its location has long since been lost.

The Ozara Haskell house of West Gloucester, Massachusetts, one of New England's "deserted homes," is a typical specimen of the

homes of the early settlers, but after two or three generations had passed, lifting somewhat the burden of establishing a home in a new country: It has a look of more comfort than the earlier houses made with logs could afford, and had a good round life of usefulness, for many years sheltering successive generations of the Haskell family. The fireplace in its living-room was not the broad-throated sort that our beloved Whittier refers to in his beautiful "Snow-bound," but that of a more severely restricted time, when life was confined to narrower limits ; but it speaks the spirit of homely comfort, and the little cupboard built into the side of the chimney, with its wide-open door disclosing an array of bottles, still suggests the old-fashioned lotion and potion. The last descendant and owner left the place to decay, and to the possession of spiders and memories, until, not long since, it disappeared to make room for a modern summer home.



It has now been shown, as well as photography could make possible, a small portion of the coast of Massachusetts as it was, not long after the earliest settlers came ; as it was, midway between then and now ; and as it is to-day ; the same spot, but nearly three hundred years later, when modern life and progress had advanced and improved this once unpeopled wilderness.





WET MORNING
By John H Blackwood



GOLDFISH AND LILIES
By Sigrid Gustafson



A PORTRAIT
By Frank Haines

PHOTOGRAPHS FROM WASHINGTON D C CAMERA CLUB

PHOTO
ERA

Twelfth Annual Exhibit of the Capital Camera Club Washington, D. C.

CHAS. E. FAIRMAN

THE annual exhibitions of the Capital Camera Club are looked forward to by the art-loving people of Washington as one of the popular art events of the year. It may seem strange to make the statement that the Camera Club is the second eldest art organization in the National Capital, but counting existence by exhibition years, the Capital Camera Club is only exceeded in age by one art society—the Society of Washington Artists—which held its thirteenth annual last February, while the Camera Club held its twelfth annual during the month of May.

The two hundred and thirty-one pictures were contributed by forty-three exhibitors; a smaller number of exhibitors than last year, and yet a larger number of pictures accepted. This seems to furnish proof that the amateurs are becoming better acquainted with the requirements of the artist jury by whom the pictures were selected, and are producing work containing more of art, less of photography.

Among the names of the exhibitors we find some names that have been prominent in former exhibitions and are still counted among the faithful ones; such names as Babcock, Daw, Herbst, Dillman, Miss Bullock, Mr. Mullet, Mr. Peabody, and others, and we also find some who are making this their first exhibition year, and are well represented by work which brings much in the way of encouragement for the steady growth of the club.

The exhibition was largely made up of landscape studies; after this, the portrait and the genre class had about an equal number of examples. The class of marines was not large, but by no means wanting in interest, and the class of still-life studies contained many fine examples of technique, with a well-evidenced feeling of art in the treatment and arrangement.

The number of prints on bromide papers far exceeded that of any previous year. This was due to some extent, to the fact that for some time

preceding the sending-in day the sun was rarely seen long enough to do any printing, and for the further reason that many of the workers are beginning to realize the possibilities of work of a high-art order being possible with bromide and gaslight papers.

White mounts were on the black list this year, and the bright spots, so often seen on exhibition walls where the light mounts are found, were wanting in this exhibition, although some few were conspicuous by the use of mounts of a light color, which came near breaking the rule of the committee forbidding the use of white mounts.

In framing there was a wide variety shown. Some of the close framing so popular in former years was observed; others framed with wide mats and narrow moulding. But little of the framing was of an expensive character, and a general air of dignity was noticeable. The attempts to make exhibits conspicuous except by genuine merit have long ago been lived through like other attacks belonging to the infantile period of camera-club life.

This exhibition is the third annual which has been held in the Corcoran Gallery of Art. The trustees of this institution have afforded to the camera club the same privileges extended to other art societies, and the tone of the exhibitions has been vastly improved by the feeling that it is art work, and not craft work, which is being recognized. Another prominent factor which has elevated the standard of photography in this city, is the aid in the way of friendly criticism and encouragement from the local artists who recognize the photographic fraternity as fellow artists when their work shows that they are worthy of such recognition.

The two exhibits which seemingly possessed the greatest excellence were those of Mr. W. F. Peabody, who was represented by ten pictures consisting of portraits, landscapes, and marines, printed in platinum and thoroughly artistic in selection, printing, and all of the processes needed

to give the most pleasing results, and the exhibit of Mr. E. J. Daw. This exhibit, consisting of thirteen prints, including portrait, genre, landscape, and marine work, in carbon, platinum, and kallitype was prominent for a high standard of excellence worthy of especial notice.

Messrs. Adams, Anderson, Berger, Claudy, Crow, Engler, Hadden, Herbst, Reinecke, Sheetz, Thompson, and Whitman, exhibited landscape work as well as work in the other classes, but their landscape work was rather better than their work in other directions.

Miss Williams, Mr. Towles, Mr. St. Clair, Mr. Claudy, Miss Bullock, Mr. Eby, Mr. Budlong, Mr. Buckingham, and Mr. Stadden, seemed to excel in the line of genre work; and to this class may be added three genre studies by Henry Hall, in which he has posed children as his models. His work shows much of method of a painter; if he only uses the camera as his medium he is crowding close upon the painter's domain.

Mr. Haines, Mr. Babcock, Miss Cowlam, Miss Bullock, Miss Curry, Mr. Berger, Mr. Herbst, Mr. Peabody, Mr. Daw, Mr. Reinecke, Mr. Thompson, and Mr. Towles, in addition to other work, exhibited portrait work that is deserving of special individual mention.

Mr. Dillman, Mr. Mullett, Miss Mozart, Mr. Massie, and Mr. Anderson, among other work exhibited still-life studies which seemed to contain such excellent qualities that improvement in this direction seems hardly possible. Mr. Davenport exhibited some effective evening pictures; Mr. Hickey contributed three pictures reminiscent of life in Jamaica; Mr. Budlong, an unusually successful interior; and Mr. Eby a rainy-day picture, so realistic that one could almost feel the mist and dampness.

Space will not permit an extended review of the work, which highly deserves a more extended notice.

Notes and News

THE NATIONAL CONVENTION. The convention of the Photographers' Association, of America, will be held at the German House, Indianapolis, August 4th to 7th, inclusive.

The many entries to the Art Exhibit for the convention indicate the success of the Indianapolis convention, and show that the photographers are alive to the benefits that are derived from these meetings.

It is being recognized that photographic conventions have educated the public, as well as the craftsmen, and every wide-awake man seems proud to assist in the work. This fact to my mind has been emphasized by the many very enthusiastic letters from all quarters. The public take more and more interest with us each year, and have come to look upon the various associations as benefactors, and consider the members as being up with the times.

The prospects are certainly very bright for the largest convention yet, and for the benefit of the many who wish to attend, the information regarding hotels and railroad rates is due, and you will please print the following:

RAILROAD RATES.

A railroad rate of one and one-third fare on the certificate plan has been secured, and by getting a certificate of the agent when you purchase your ticket to Indian-

apolis, you will be furnished a ticket at one-third fare home.

HOTELS.

No city is better supplied with good hotels than is Indianapolis, and the prices are reasonable.

Remember, it is your duty to send an exhibit, and help by your efforts to raise the standard of photography still higher. You may not at once see the benefit, but if you will take note of the great improvement in photography in the last few years, you will then realize the help you are lending.

Respectfully,

C. R. REEVES,
First Vice-President.

MINNEAPOLIS, MINN. The Town and Country Camera Club, of this city, has just closed its second and very successful year. The club has been holding regular weekly meetings, at which lectures were given upon some subject of interest to all amateurs.

The last meeting of the season was an exhibit of the club work, and a clipping from a local paper is enclosed which may be of interest to your readers of the PHOTO ERA. The officers elected were the following: President, George L. Nevius; vice-president, E. C. Oliver; treasurer, Mrs. E. W. Gregory; secretary, Melvin W. Wright.



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EVENTIDE
BY H A LATIMER

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BY H A LATIMER

PHOTO ERA

The American Journal of Photography

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"Sad would the salt waves be,
And cold the singing sea,
And dark the gulfs that echo to the
seven-stringed lyre,
If things were what they seem,
If life had no fair dream,
No mirage made to tip the dull
sea-line with fire."

—Edmund Gosse.

The Charm of Marine Photography

DAY BAKER

WHAT grander or more varying subject than Old Ocean could be given the artist for picturing? The waves, as they dash against the rock-bound shore; the peaceful bay, lighted by the rays of the setting sun; the majestic rolling surf, as it pours on the sandy beach; the mighty waves, lashed by the fury of the storm; the mirror-like surface of the sea, reflecting the vessels, mast and rigging; the water, rolling in a mass of white foam from the prow of a great battle-ship, or rippling at the stern of a graceful yacht; craft, on a summer ocean, or covered with the ice of a winter sea,—all, all make pictures of such charm and variety that the eye never tires of this mighty subject.

It is seldom that an artist attempts to picture all the varying moods of the ocean. The man who successfully photographs the water as it dashes against the rocks or laps the sand-strewn shore, seldom cares to picture the yachts as they drift over an almost breezeless sea, or dash over

and through the waves, guided by the enthusiastic yachtsman. The photographer who makes exquisite pictures of the evening, sunlit sea, does not often attempt to photograph the ocean liner, or the great fighting ships, as they plough through the same water that helps to make his peaceful composition. And so each artist studies the subject from his own standpoint, making with his camera pictures of the restless ocean as he sees it. In fact, on no other subject is the individuality of the artist so strongly impressed as on the varying pictures made of the ocean.

All forms of marine photography are fascinating; but to the average carrier of the camera one of the most alluring is the photographing of yachts under sail. There are many difficulties in the way, but one good negative often amply repays for all the delays, disappointments, and failures. One cannot expect to make pictures which equal some of the magnificent studies often exhibited; these are but the record of

many failures and less successful negatives. The wise marine photographer only exhibits a comparatively small percentage of the pictures he takes ; therefore, the amateur should not feel discouraged if he does not meet with success at once. Boston's most successful marine photographer recently stated that he followed the racers on a tug for a number of days without getting a picture that he cared to show ; while, at other times, a half day's work would result in the obtaining of a number of fine negatives.

The ideal camera for marine work should be provided with a stiff bed and back, a good-sized finder that bears proper relation to the size of plate used, a level, and a good short-focus lens, working at a fairly high speed. The bed and back should be stiff, as a camera used on board a moving boat is subject to considerable strain. While some use a globe sighter, a good-sized finder, protected by a large hood, is one of the most practical devices. A good level is especially desirable, as there is always a tendency to level the picture by the keel of a yacht, often placing the water-line at an angle on the plate. The lens should be short focus, in order that a depth of field may be obtained ; it should work fairly sharp at full open, in order that a speed from one fiftieth to one one-hundredth of a second may be obtained.

The correct timing of boats under sail is quite a study in itself. An exposure sufficient to

properly portray the sails of a boat taken against the sun would, under certain conditions, be sufficient to lose the white sails against the white sky in the finished print. For this reason a plate of medium rapidity is to be preferred, and if the timing is fairly correct the development should not be forced at the commencement. Plates exposed on a clear day should be developed for softness, while those exposed on a dull or cloudy day require the opposite treatment.

Many rules have been laid down by writers for the photographing of craft under sail, all of which are subject to exceptions. As a rule, boats should be taken in such a manner as to show the greatest amount of movement. This is best accomplished by photographing from a point somewhat forward of amidships, as this shows the beautiful bow wave, and the best lines of the boat.

While many talk of the difficulty of marine photography, it is the writer's opinion that, if a fair amount of care be taken, there is less chance of failure in this field than in almost any other branch of the art.

Care should be taken to select your picture. Do not snap your camera and trust to luck — it doesn't pay. Study the moods of the bays and ocean that you may preserve, in permanent form for after years, the beautiful and ever-changing pictures of the sea.

Floral Photography

REINA ANDRADE LAWRENCE

THE *British Journal of Photography*, in a recent article on the subject of "Flower Photography," says, referring to Simon Verelst, a Dutch painter, who, during the reign of Charles I, attained great eminence through his flower subjects: "Yet the works of this most eminent of Dutch flower painters could never rival, if colour be left out of the question, the best results of photography, for delicacy of definition, truth to nature, and accurate rendering of form."

This is to me very gratifying, for it is an encouragement in my efforts to become a photographer of flowers and plant life, and proves that there *is* some appreciation of that branch of the Art. At present I am only going to say a few words in regard to Flower Photography, for plant life in general does not hold much interest for most people. I think, however, that there are but few, if any, of us who do not love flowers, and wish, when we have a glorious bunch of roses, sweet peas, carnations, or any of the favorites, that we had some means of recording their beauty. We are glad even to preserve their beauty of form, and I believe it to be in the power of every one possessing a camera with a good lens to do so. Do not imagine it is easy to take a flower portrait, for indeed it is a matter which requires patience and study; but when you see rising before you on your plate the graceful outlines of the Iris, the rich, full heart of the Rose, the beautiful grouping of the Dogwood blossom, you will feel a thrill of pleasure at the results of your time and thought, which will more than reward you for them both.

Sometimes it is more satisfactory to make a picture; at others merely to take a flower portrait. To me the latter is preferable, for in that case there is nothing to detract from the beauty which it is our greatest desire to perpetuate. If, however, you wish to make a picture, stand a small table in a window with the shade drawn up, and arrange your flowers in a bowl or vase, according as they look graceful

and natural to you. If a vase is used, scatter a few blossoms on the table, to take off the stiffness of it; but unless it is your desire to do so you need not do this if a low-spreading bowl is used. Whichever you use, let it be of glass or plain china, as you do not wish any design to clash with the outline of your principal subject. Glass always adds to the beauty of your pictures, as the stems showing through and the delicate reflections on the edges of it produce very satisfactory results.

My favorite method of taking is to place my subject in a bay window having a northern exposure, and facing my camera towards the middle window. If you are making a picture, draw up the shade of this window, and if opposite to city houses hang something white, like cheesecloth, between it and your subject, to give the idea of the window, without danger of photographing the undesirable houses. As a rule, it is advisable to hang something to diffuse the light over the lower half of the other windows, drawing the shades to the top, so that the light is thrown down from above. Length of exposure is, of necessity, so governed by conditions that it is practically impossible to lay down any rule for it; but one thing is always to be remembered,—a small stop and comparatively long exposure, to procure at the same time soft, delicate negatives and sufficient detail.

Now, if you are going to take a "flower portrait," hang something opaque over the lower part of the window towards which you face your camera, for a background. Either of the soft colors usually used for the purpose in studios—that is, soft grey or fawn color—will answer excellently; or I merely draw down the dark green shade of my window, and find that it gives very satisfactory results.

As you now have nothing to think of but your flowers you will try very earnestly to make them look absolutely easy and natural. Have but few in your picture, that each one may show, to the best advantage, its individual

beauty of form and grace. In nothing more truly is it desirable to have quality rather than quantity than in flower photography. We must always remember that in this branch of the art we lose so much of the beauty of our subject, through our inability to reproduce the exquisite variety of color, that we cannot be too particular regarding every detail in posing and in focus.

Some photographers are highly in favor of a dim focus, but why should we lose the beautiful veining and tracing on each leaf and petal, as well as the beauty of the color? Think of a *Nasturtium* or an *Iris* without the tracery making each petal a picture in itself, of the *Pansies* without their funny little faces, or of a *Rose* deprived of the depths of its heart!

Nothing shows more truly the exquisite handiwork of Nature than these; the delicate folding of each petal in the rose, that it never crowds its brother, and yet how many are packed so tightly in that small space!

Be sure, if you are combining dark and light flowers in one picture, that you so arrange them that the dark ones face the strongest light, and time for them, even if the remainder of the picture is somewhat overexposed.

I know some flower-photographers forbid the combination of light and dark colors, but with intelligent thought and consideration as to grouping in reference to lighting, it is very successfully done. After much study on the subject, and a great deal of experience, I feel that

a few dark blossoms grouped with the light relieve the monotony and add a very great charm to the whole.

A pretty effect is procured by darkening the middle and one side window in a bay, and instead of using the middle one for a background, turn your camera towards the side one and draw up the shade of the other to its full height. Now arrange your group, so that the light flowers are at the back, against the dark background, and the dark ones are facing the light window. After careful focusing, stop down to about thirty-two U. S., and expose for the dark flowers. You will not be disappointed in the result.

I have referred by name to but few flowers, but this is merely because there is not space in so short an article to do more; but no more attractive subjects can be found than the wild flowers, Nature's free gift to us all; so do not be discouraged by the enormity of the florist's prices for cultivated beauty.

If you are so fortunate as to be in the country, even for a short time, use it well for the work, in which I hope you feel an interest now even if you did not before, and you will be more than rewarded when you look over the results of your efforts. If you are city-bound, beg your country friends to send you subjects, and you will find their interest so great that you will be amply supplied. It was to the daisy that Wordsworth wrote:

" Proud be the rose, with rains and dews
Her head impearling;
Thou liv'st with less ambitious aim,
Yet hast not gone without thy fame;
Thou art, indeed, by many a claim,
The poets' darling."



ON THE JERSEY COAST
BY FRANK E MARKS

PHOTO
ERA



A GOOD BREEZE
BY N L STEBBINS

PHOTO
ERA



SUNLIT SURF
BY F L SILVIA





A TRIAL OF SPEED — U.S.S. KENTUCKY
BY N. L. STEBBINS

Leaves from an Amateur's Note-Book

M. F. CHERRY, B. SC.

VACATION time is here, and I am engaged in my yearly dark-room cleaning. Numerous notes need arranging and filing. What do they show of interest? New cameras, lenses, shutters, and photographic chemicals have been purchased. Have they proved to be of lasting value? Has real progress been made in any branch of our beloved art?

The question must be emphatically answered in the affirmative.

First consider cameras! There is my last purchase, the "Century Grand Sr." It has proved to be a never-failing source of pleasure to me whenever I have a difficult photographic feat to perform. Making use of the ingenious contrivances with which my camera is fitted, I have been able to catch many things which apparently were never photographed before. Its double swing back, combined with the swing bed and rising and sliding front, make it possible to secure pictures from the most unlikely places, presenting entirely different views from those obtained with the ordinary outfit. Such pictures are always interesting, especially if they show objects with which everybody has become familiar from having seen old hackneyed photographs invariably taken from the same point of view.

Besides the improvements for correcting the position of the camera, I find the long bellows used with the back combination of my excellent Goerz lens, Series III, to be invaluable for tele-photo and portrait work. The quality of work produced and the possibilities offered by a good lens, as compared with a cheap one, more than compensate for the additional cost.

Knowing that my lens covers the plate perfectly when used wide open, I have often been tempted to take snap shots in the most poorly lighted places, and have always succeeded in securing an interesting negative. This feature is of exceptional value in photographing swiftly moving objects. I can work my Volute shutter

so fast as to overcome all movement and still get a good printing negative, even though the exposure is made under unfavorable conditions.

Undoubtedly my new method of developing, studied out during last winter, has contributed much to the extraordinarily good results obtained by me. Like so many others, I experimented with Edinol as soon as it was brought out. But I quickly gave up its use in the manner recommended by the manufacturers, and compounded with it some formulæ of my own, which are, in my opinion, the best developing solutions I know at the present day. I used two different combinations, one for the development of plates and films, and the other for developing papers. The latter gives the most beautiful effects with Velox, as well as with Rotox, Dekko, Cyko, Argo, and bromide papers.

My negatives are distinguished by their wonderful clearness and the entire absence of the slightest trace of chemical fog. From the clear glass of the deepest shadows the negatives first show the almost imperceptible details of the lighter parts, and very gradually grow denser, passing through the soft, velvety half-tones into the strongest high lights.

Such negatives, when printed on developing papers, naturally produce results of great beauty, especially when the prints are developed with edinol and acetonesulphite. This combination has the peculiar property of yielding absolutely pure blacks, which, strange to say, unlike the results produced with the regular metol-hydroquinone developers, retain their brilliancy even after they have "dried down."

Let me describe how I compound my developer.

For plates and films:

Water	.	.	.	.	.	5 ounces
Acetonesulphite-Bayer	.	.	.	.	.	75 grains
Sodium Sulphite (des.)	.	.	.	.	.	225 "
Edinol	.	.	.	.	.	45 "
Potassium Bromide	.	.	.	.	.	7 1-2 "
Potassium Carbonate (des.)	.	.	.	.	.	1 ounce

This developer I dilute with an equal part of water for films and with four parts of water for plates. It can also be used very successfully for any of the developing papers, for which purpose it should be diluted from six to ten times.

Another excellent formula that will be of great interest to those who like negatives with a pronounced pyro color, is :

A.	Water	7 ounces
	Edinol	60 grains
	Pyro	30 "
	Acetonesulphite	60 "
B.	Water	7 ounces
	Sodium Carbonate (des.)	225 grains
	Potassium Carbonate	150 "

For use take one part of A, one part of B, and two to four parts of water, according to the degree of contrast desired.

If the pyro color is too pronounced it may be modified by using a third solution (C) of sodium sulphite (ten per cent solution), as follows : One part of A, one part of B, one part of C, and one part of water.

For paper I depart a little from the regular lines, and make up a two-solution developer as follows :

A.	Water	7 ounces
	Edinol	60 grains
	Acetonesulphite	300 "
B.	Water	7 ounces
	Sodium Carbonate (des.)	452 grains

With these solutions I can get any degree of contrast or softness I wish in my prints.

For normal negatives I take one part of A, one part of B, and one part of water, and a little bromide (about one drop of ten per cent solution to each three ounces of developer).

For soft negatives, or to produce contrast, I use more of A than of B, without bromide ; while for hard negatives, or to produce soft results, I take more of B than of A, and add a little more bromide than in the first case, to keep the whites clear.

You will notice that in the above formulæ I use acetonesulphite. This product must be considered one of the most remarkable achievements in photochemistry, and I cannot refrain from describing its use at greater length. Chemically it is a product of condensation of

acetone with a sulphite, both well known to photographers, but the article produced by their union was not introduced until last year. It is successfully employed as a substitute for the sulphites, as a preservative in both developing and fixing solutions. By its use overexposed plates and films can be developed so that they will yield normal negatives. It can be employed to advantage in almost every photographic operation. No scientific worker should neglect to investigate its merits.

As the development of the negative is the most important step in the production of a picture, I have thought it of interest to give the reader, in a few lines, the benefit of my experiences, which apply especially to the above Edinol developer, but are also true of all others. The experienced amateur is naturally opposed to the mechanical time development, and will always use two separate solutions, which he will mix according to the exposure. It must be borne in mind that the latent picture does not appear in its entirety at once and does not build up evenly. It is a fact that the shadows become denser more quickly than the high lights.

Consequently manipulations of developing solutions will correct faulty exposures to a far greater extent than is possible by merely varying the time method or the factor method. The simplest modification of the developer is dilution, by which means softer results are obtained, the details in the shadows being kept as dense as with a normal solution, while the high lights are less opaque. The same object, but in a more decided manner, is accomplished by adding alkali to the dilute developer.

If alkali is added to a developer of *normal strength* then the details in the shadows will considerably increase, while the high lights will not become too dense. These modifications should, therefore, always be adopted in developing underexposed negatives or those of objects with great contrasts. Care, however, should be taken not to use too much alkali, as it has a tendency to produce chemical fog, which should be avoided above all things. The least trace of chemical fog in a negative blocks up the shadows and spoils the beauty of the picture.

On the other hand, a well-restrained developer,

weak in alkali, must be employed for over-exposures, which must receive less development than those correctly exposed. The best restraining action is exercised by acetonesulphite, with which overexposures of any degree can be saved. Whilst alkali, as above stated, increases details in the shadows, bromide weakens them and increases contrasts in flat subjects by showing strongly marked gradation in the high lights.

It often happens that even with the most careful manipulation of development something is still lacking in the negative. Very frequently some negatives need reduction and others intensification. It is interesting and extremely convenient that both operations can be performed with one and the same chemical, namely, the Intensifier Bayer, of which the base is a uranium salt. To intensify a negative one proceeds as follows :

The well-washed negative, which must be free from any trace of hypo, is immersed in a solution of Intensifier Bayer, about seventy grains to four ounces of water. Before introducing the plate the powder must be thoroughly dissolved, and during the operation the bath must be kept

in constant motion to insure even intensification.

The progress of the intensification can be seen by transmitted light. The negative assumes a brownish tone, which gradually grows deeper. When the desired density is obtained the intensification is arrested by immersing the negative in water, where it should be allowed to wash for about fifteen minutes.

Negatives which need reduction are treated in exactly the same way, and are then immersed in a weak alkaline solution, or in a solution containing ten per cent of sodium sulphite. In this way the intensification and with it the excessive contrast is removed. The operation is stopped when the negative shows the correct density.

It will readily be seen that an intensifier of such wide adaptability presents great advantages when it is desired to treat a negative locally. In fact, the possibilities it offers make it a most important addition to the list of photochemicals.

My work has covered such a wide field that I have not nearly exhausted my notes ; but as my article is already much longer than I first intended to make it, I will leave the balance for some future time.

Postulates

HENRY R. POORE, PICTORIAL COMPOSITION

All pictures are a collection of units.

Every unit has a given value.

The value of a unit depends on its attraction, of its character, of its size, of its placement.

A unit near the edge has more attraction than at the center.

Every part of the picture space has some attraction.

Space having no detail may possess attraction by gradation and by suggestion.

A black unit on white or a white on black has more attraction than the same on gray.

A unit in the foreground has less weight than one in the distance.

Two or more associated units may be reckoned as one, and their united center is the point on which they balance with others.

There is balance of Line, of Mass, of Light and Dark, of Measure, which is secured upon a scale of attraction which each possesses.

Yacht Photography

"The boats rode gayly on the deep,
Their white sails nodding as in sleep,
Kissed by the setting sun."

CONCERNING yacht photography, says the editor of *Photo Miniature*, some time ago I read a magazine article on the subject which reminded me of Mrs. Partington's test for washing blue: "If it was good it either sank or swam," she forgot which. This article dealt particularly with the position of the sail in relation to the sun, and boiled down to the statement that the sun must be either back of the sail or in front of it. It is perfectly true. If the light comes from behind the sail, the latter appears dark against a light sky. If otherwise, it will probably be white against a somewhat darker sky. The best position for the camera in relation to the boat is a matter of taste. A broadside view, or directly bow or stern on, is usually not pleasing. About three quarters is best when the yacht is the picture. When it is simply an incident, that is another matter. Under ordinary circumstances, the white sails photograph so nearly the same color as the sky that special precautions must be observed to secure contrasts to make the sails visible in the print. The greatest contrasts will be secured with the sun in one of the two positions suggested.

The position of the boat on the print is of great importance, so far as speed effect is concerned. Unless stationary, it should not be in the center of the picture. If moving slowly, it should have just entered the print, and be toiling toward the other side. If sailing rapidly, it should be past the center approaching the margin. Another thing which affects the speed effect is the rapidity of exposure. A very quick exposure makes the boat appear lifeless, stationary in one place.

A slower exposure may be somewhat fuzzy, but gives motion, energy, to the object. The spray over the bow does not then appear to be made of marble suspended in the air; it is water—living, moving water.

A great deal can sometimes be made of a sailboat at anchor, especially if some sails are set. The picture is made as much by the shadows as

by the object, so they must be carefully looked after. For this sort of thing we require an exceedingly high horizon line. The object then occupies a small space near the top, and rippling, zigzag shadows all the rest.

Do not be afraid of too much foreground, or rather, forewater. More pictures have been spoiled by lack of it than because of too much. Inlets and yacht landings yield some good character studies. The comparatively narrow channel brings the boat within range of the camera.

With regard to exposure there is so much light reflected from the water and so much luminosity in the atmosphere that it is almost impossible, with an ordinary lens and shutter, to underexpose. On a clear day, between the hours of nine and five, it is difficult to make a cap exposure without stopping down the lens to such a small opening as to spoil any desired perspective. With the lens at F. 8, a speed of 1-100 second is ample, but it is usually necessary to stop the lens to at least F.-16, which is a drawback if one is using a so-called good lens. The worker should use his judgment as to how to vary the speed for the different illuminations. The exposure should be adjusted not only to the illumination of the objects, but also to the effect desired in the finished picture, and the printing method employed.

In the choice of a lens a rectilinear of the symmetrical type, giving a single or rapid doublet at will, is equipment enough for almost every requirement. For some surf pictures, yachts at close range, and other high-speed subjects, the anastigmat will be needed, but focal length is most important. The chief defect in pictures of this kind is lack of perspective and untruthful drawing, resulting from the use of short-focus lenses. Yachting pictures often include distant objects, and these are unduly dwarfed if a lens of short focus be employed. Where the shutter will permit a lens shade of some sort should be used to protect the lens from the light glare and obviate reflections.



LIGHT-SHIP IN FOG
BY N L STEBBINS

PHOTO
ERA



SHAMROCK III
BY COURTESY OF EASTMAN KODAK CO



RELIANCE
BY N L STEBBINS

PHOTO
ERA



THE GOLDEN CLOUDS OF EVENING
BY S I CARPENTER

Wave Photography

F. J. MORTIMER

MOISTURE, humidity, sand, and grit — enemies always to camera, lens, and films — are in force at the seashore, and no effort should be spared immediately on returning home for the night to repair the evil wrought after a day amongst the breakers. All metal, wood, and leather should be well cleaned and wiped with an oily rag, and special attention should be paid to the careful cleaning of the optical parts of the lens. For this purpose the softest possible rag, free from grit or oil, and just damped with clean alcohol. See also that no salt water has insinuated itself into the lens mount *via* the diaphragm. It soon makes itself apparent if it has, in the shape of a fine crystalline deposit *inside* the lens tube.

Films and color sensitive plates are more liable to attack than ordinary plates, but all care must be taken of both in the presence of such climatic conditions as exist in the neighborhood of an exposed rough seacoast, if uniformly good results are to be achieved. Plates and films should be carefully packed after exposure (film to film — nothing between) in oiled paper, well wrapped in a final cover, put in their original boxes, and kept in an air-tight tin box, if possible; and if the unexposed plates are also kept in such a box or wrapped up with one's clothes in the traveling trunk, no harm should come to them, as all makes of plates are now usually sold very well packed.

If spool films are used, a calcium tube can be recommended as a complete safeguard against the damp salt air if they are likely to be kept for any time before development, otherwise mould spots, or even a salt crystallization, will appear frequently on the films (and plates also) even after fixation, washing, and drying in such an atmosphere. The plates should not be kept in the dark slides longer than is absolutely necessary.

The subject of changing the packing plates while on tour is one worthy of very serious attention. Many a fine holiday's work has been utterly wasted through inattention to this de-

tail. The idea that seems to permeate the brains of many photographers on their holidays is that having made the exposures the plate or the film can take care of itself, until such time, several weeks, or, maybe, months later, as the negatives are developed after the return home. A plentiful crop of fogged, pinholey, scratchy, and light-struck negatives are brought into being, and abuse is heaped upon the unfortunate plate-maker, the camera, the lens, and, in fact, everything but the real cause — lack of proper care after exposure.

A note-book of exposures should always be carried for future reference when the plates are being developed, and in addition to the usual data of subject, light, plate, stop exposure, etc., notes should be made whether dark rocks or other special features are in evidence. Each plate as taken out of the dark slide or carrier should be numbered with a number corresponding to its consecutive number in the note-book, and no better or handier method of numbering plates can be suggested than of writing the number on the film itself (small, of course, and in one corner) with a black lead pencil. This can be done with a little practice in the dark — as, indeed, the plate changing can, if necessary — and also has the great advantage of remaining on the negative after developing and drying, and thus reference can be made at any time after to the note-book to ascertain the conditions, etc., under which the negative was secured. A trial negative, however, should be developed from time to time to see if all is well — whether the shutter is working at the right speed, and if one's approximation of the light value has been correct; whether the plate arrangements are safe, or to see if any of the apparatus has developed a leak under the prevailing conditions of damp, etc. An occasional negative thus produced and errors discovered in time often save many plates and much annoyance afterwards when the opportunities to reproduce the negative are long past.

Very little focusing or composing of the

subject can be attempted on the ground glass, and one has to depend largely on the reliability of the view-finder and focusing scale. Using the camera on a tripod is also objectionable. First, although perhaps the least important difficulty, is the vast amount of adjustment the wilful three legs require on the uneven rocks, especially in the midst of driving wind and spray, and the general instability the entire structure presents when it is finally adjusted. Secondly, the fact that the shutter has to remain open during the entire period of focusing, etc., which not only means that the lens is immediately covered with salt spray and has to be constantly wiped, but the frequent wiping in the presence of so much salt and grit is not conducive to the long life of an expensive instrument. Thirdly, the scene is one of such constantly changing action that, unless a particularly pleasing conformation of rocks, etc., presents itself for portrayal the camera held in the hand is much more likely to secure the best result than when fixed pointed in one given direction.

If, however, the photographer insists on composing his picture on the ground glass, and uses a tripod, the lens can be protected by a piece of thin glass (a lantern-slide cover glass answers admirably) held temporarily in position on the front of the shutter by elastic bands, and the picture composed through it. Constant wiping does not hurt this, but do not attempt to focus through the glass; either rely on the focusing scale, or, at the utmost, steal a peep at the last moment, when the occasion offers to remove the cover-glass, before setting the shutter.

There is not the least doubt that the eye trained to snap-shot work in the streets, when fleeting impressions are secured and favorable grouping made the most of on the spur of the moment, is of immense value in gauging exactly when to release the shutter at a mighty advancing mass of breaking water. There is no time to consider the principle of composition. The mind must be made up at once; the idea of the complete picture grasped and secured instantaneously with the release of the shutter, as the exact conditions may never occur again. Generally speaking, the camera should never be pointed straight out to sea, unless a picture of waves dashing over rocks at some distance from the shore be aimed at. The usual effect when the camera is pointed straight at the incoming breakers is unsatisfactory. There seems a lack of stability, and frequently the repetition of horizontal parallel lines of rollers is displeasing, whilst those breaking in the immediate foreground look unreal and have a "lace curtain" effect. Endeavor, therefore, if possible, to take the breakers at an angle. Have the shore—be it beach or rocks—run more or less diagonally across the base of the plate, and take the advancing and smiting billows more in "profile" than "full face." The idea of action is thus better conveyed and more solidity is secured for the base of the picture. The contour of the coast-line and of the recurring waves should be observed carefully before exposing a plate, and the most likely setting for a picture sought out. The opportunity for the exposure should be watched for with everything ready, and the instant it occurs make no mistake.

— *Down Town Topics.*

Hints on Dark-Room Work

C. H. CLAUDY

(Concluded)

THE reader will have found out by this time that my ideas are so strikingly original (?) that it will doubtless come to him as a shocking surprise that the several-times-before-mentioned house-furnishing store should have provided me with anything not highly useful to the dark room devotee. Nevertheless, on one of my pilgrimages to the pot and pan department of a department store, I was led into the purchase of a roller and roller-towel. With much prospective satisfaction I fastened this to the door of the 4- x 8-foot section of the cellar which serves me for a workroom. The prospective satisfaction failed to materialize the first time I developed a half dozen plates. Previous to the advent of the roller and endless towel, an old bath rag, too dilapidated to find use in the more civilized regions of the house, had served me faithfully and well. It was to be found impartially on the edge of the sink, in the sink, or on the floor, but at least it could usually be obtained without moving away from the developing shelf. I think I must have walked at least a mile in developing those six plates, and, with an assumed generosity designed to cover my mistake, I gave that roller-towel to the African Juno who rules the culinary department of my home, and went back to my rag. It now hangs suspended beneath the sink by means of a loop of cord, and is always to be found when wanted, and never dirty with anything more dangerous than pyro stains. However, either the roller-towel or the cord-fastened rag is a protection against the unhappy propensity some forgetful mortals have of wiping up pools of hypo and other chemicals with the same towel intended to dry the hands. The kodak developing-machine to the contrary, notwithstanding, it is vitally important that nothing mix with the developer but the ingredients of which it is composed, always excepting common sense and bromide of potassium, and the towel which has

cleaned up miscellaneous drippings is a frequent source of contamination to the otherwise clear virtue of the developer.

Of course the perfect dark room, if such a thing exists, is so arranged and fitted out that the possibilities of sinful photographic commissions are reduced to a minimum. Similarly, the perfect workman, if he has yet been born, will never by any chance make any such mistakes as those outlined above. Few of us, however, possess perfect dark rooms, and it is a statement not likely to be disputed to say that none of us are perfect workmen. If we were, we would never go to work at developing plates or making prints until all our accessories were arranged in the most get-at-able way, or until all our dishes were scrupulously clean. Moreover, if we were perfect workmen, and had a perfect equipment, we would never require resource to the infinitude of makeshifts which are at once the joy and desperation of the ingenious photographer. My unfortunate photographic tyro, whose experiences have been so unkindly drawn upon to point a moral and adorn this tale, recently came to me to see if I could not devise some method to help him out of a rather original difficulty. He had received an order from an art store for three dozen artist's proofs, on platinum paper, from one of his few successful negatives. The negative was a 4 x 5, and the artist's proof was to be made on 8 x 10 paper. He was using an 8 x 10 printing-frame, and had considerable difficulty in adjusting the negative, the paper mask, and cardboard backing, so that they would not only align themselves properly in the center of his 8 x 10 space, but, as he plaintively put it, to get them to "stay put!" On a former occasion, when he had a large number of prints to make from one small negative, he had been struck by one of those unhappy inspirations which, fair upon the surface, hold unseen potentialities for working vigorous evil. In this case he glued the glass side of the negative with a

colorless cement in the center of the 8 x 10 glass sheet fitting in his printing-frame. No mortal power has since been able to separate them! Not wishing to repeat the experience, he wanted to know if there was any way in which he could fasten his various accessories together so that they would readily come apart, yet in such a way that they would not separate until their owner so decreed. Memories of my postage-stamp-collecting days came to his assistance, and a quire of gummed paper was bought from the stationer and cut up into little pieces an inch and a quarter square. Moistening portions of these, it is a simple matter to fasten a negative to a large piece of glass without injuring the film surface, still simpler to fasten over it a paper mask, and simplest of all to bind negative and mask to a large piece of cardboard fitting in the printing-frame, and with the necessary hole in the center.

Claiming as my reward for this brilliant suggestion a handful of the gummed pieces of paper, I have since found them one of the most useful of dark room accessories. Does one of my bottles require a new label (not an unusual happening, by the way!), it is instantly forthcoming in the shape of a gum-paper square.

Small portions of the same paper are most excellent tags to attach to unused portions of plates or films for recording data in regard to proper print exposure, etc. A few narrow strips of the same paper successfully solves the printing-from-film problem. The film can be attached by the edges to a sheet of glass and comfortably manipulated in the hottest sunlight without curling. The paper is a most excellent lantern-slide binder, and as the first binding for a passe-partout picture it is simply indispensable.

It would be easy to continue this paper until it occupied the entire magazine, but if the patience of the editor and my readers is not exhausted now I am certain it would be strained past the breaking point were I to continue longer. I will, however, ask indulgence for modeling an aphorism on the copy-book maxim, "Be virtuous and you will be happy," which, if printed in black letters on a red card, and hung up in the dark rooms of the many photographic cousins of my long-suffering, amateur friend, would, I venture to think, soon dissolve the relationship.

It would read: "Use common sense, and you will be successful."

Our Future Issues

AS previously announced, the September issue of the PHOTO ERA will be devoted to Mountains and Portraits.

The mountain pictures will include a fine selection of views, while the portraits will be excellent examples of the latest results in this branch of photographic art.

The October PHOTO ERA will include the best pictures from the National and New England Conventions. It will comprise the latest and best work in professional photography from the hands of acknowledged masters of the art. No one who aspires to excel in this branch of picture-making can afford to be without the

October issue. It will be superbly printed in colored inks, on rich, coated, book paper, and will be an *edition de luxe* of the PHOTO ERA.

The Philadelphia issue announced for October will go over to the November number. Photographic art in Philadelphia has always flourished, both in the ranks of the amateur and professional. With the oldest photographic society in the United States and some of the best professional workers in the country, the showing will be a handsome one. We urge upon all contributors to submit their work before September 15, as this is the date fixed for closing the selection of the November number.



A DUTCH COURTSHIP
BY H S WELCH

PHOTO
ERA



APPROACHING STORM
ARTIST UNKNOWN



OFF SANDY HOOK
BY N L STEBBINS

PHOTO
ERA



AN AMERICAN TAR
BY CARL E SEMON

PHOTO ERA

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No. 2

'Tis true that when the dust of death has choked
A great man's voice, the common words he spoke
Turn oracles; the common thoughts he yoked
Like horses, draw like griffins.

—E. B. BROWNING.

Leo XIII These words of the poet occur to the mind irresistibly in connection with the recent death of Leo XIII. President Roosevelt and the heads of all the nations of the earth have given public expression to their profound regret at the death of the venerable pontiff. By his purity of life, his graciousness and courage, and his intelligent interest in humanity, it is evident that the late pope has won the confidence and respect of the major portion of mankind. The words he spoke are now quoted as evidences of his greatness of mind, and by his spoken and written word alike he is universally recognized as a statesman and philosopher, as well as a great churchman. He was a great patron of art and letters, and his interest even in photography and picture-making was very marked. He recognized the power they were for good and the influence they were destined to exercise in the modern educational world. When the cinematograph was perfected, four years ago, he was one of the first to become familiar with its construction and use. A representative of the American Mutoscope Company was admitted to the Vatican garden, where

pictures were made of the pope and of scenes and incidents that were later shown to the outside public in various parts of the world.

Now that Death has claimed him for his own it is not too much to say that he was one of the greatest popes that ever sat upon the throne of St. Peter.

Obituary The Grim Reaper has been actively at work in the ranks of American photographers during the past two months. On Tuesday, June 24, Dr. Edward L. Wilson, the well-known and highly esteemed editor of *Wilson's Photographic Magazine*, died at Vineland, N. J., and on Saturday, July 11, Fitz W. Guerin, of St. Louis, Mo., one of the best-known professional photographers of the country, died in San Francisco, Cal., where he had recently gone to live. Both men will be sorely missed from the ranks — the one as an active guide and helper, whose whole life was devoted to the practical helping of those who follow photography as a profession; the other as an active worker of a high order of merit in the ranks of the profession, whose work was always an inspiration and delight to all who beheld it.

Edward L. Wilson was born at Flemington, N. J., in 1838, and received his education at the local academy. He began his work in photography at Philadelphia, in the early sixties, being associated with Mr. Frederick Gutekunst, the veteran portrait photographer of that city. In 1864, he began the publication of *The Philadelphia Photographer*, then the only photographic magazine in America. At that time photography was in a transitional state, hampered by innumerable restrictions and abuses, infested by a class of men who, taking advantage of the little practical information available concerning the early processes, traveled the country over and sold so-called "secret processes" and "rights to use" certain formulæ. Photographers were also struggling under the burden of a stamp tax upon every photograph made, adopted as a means of revenue during the Civil War. The Carbon patent and the photolithographic patents were also among the troubles of these early years. These abuses Mr. Wilson from the beginning endeavored to remedy, and with com-

plete success. His first service was to secure a modification of the copyright law of 1831, so as to include photographs. In 1865 he organized and led the opposition of the fraternity to the so-called "Bromide Patent." This fight prevailed during several years, and eventually resulted in the upsetting of the patent, by which decision photographers were freed from a grievous tax. The stamp law was modified in 1866 and completely removed in 1868. In this year Mr. Wilson was foremost among those who organized the National Photographic Association, of which the present Photographers' Association of America is the successor. Of the old National Photographic Association Mr. Wilson was the permanent secretary for many years, devoting to its service considerable personal labor and resources.

Photography at World's Fair It has finally been determined that while the main exhibit of photographs at the Universal Exposition of 1904 will be in the Liberal Arts Department, yet, under certain rules and regulations formulated by John A. Ockerson, chief of the department, selected pictures will be given a place in the Art Building under the rules of the Art Department. The following are the rules:

FIRST. Each society of photographers is requested to select in such manner as may be deemed best, from photographs offered by its members for exhibit, such pictures as they consider most worthy of a place in a great Universal Exposition. The pictures so selected, together with such as may be offered by individuals not members of a photographic society, will be submitted to a committee of review and selection.

SECOND. The following-named camera clubs and photographic societies are requested to name one person each as a member of a Committee of Review and Selection, the members so named to be certified by the officers of the respective clubs to the Chief of the Department of Liberal Arts not later than Nov. 1, 1903. The societies to be represented are: the Photographic Association of America; the Photo Secession of New York; the Photographic Society of Philadelphia; the Society of Amateur Photographers of Chicago; the Boston Camera Club; the Camera Club of New York City, and the California Camera Club.

THIRD. The Committee of Review shall, under the direction of the Chief of the Department of Liberal Arts, carefully examine each photograph offered, dividing them into three grades or classes, and one rejected class, the grade to be marked on each picture according to merit.

FOURTH. Grade I, or the pictures deemed to be of the highest merit, shall be certified to the Chief of the Department of Liberal Arts, who shall in turn certify them to the Chief of the Department of Art, and under his direction said pictures shall be examined by the National Jury of Selection of the said Department of Art.

FIFTH. The pictures so examined by the National Jury of Selection which shall be by them considered worthy of such distinction shall be hung in the Art Building under the rules of the Art Department.

SIXTH. Pictures of the first grade, not admitted to the Art Palace under the above conditions, may be hung in the Photographic Section of the Liberal Arts Palace. In addition to these, there may also be hung pictures of the second grade, and as many of the third grade as the space available will permit.

SEVENTH. Suitable screen walls will be constructed in the Liberal Arts Palace on which pictures may be hung. The special adornment of space allotted to an exhibit must be done by and at the expense of the respective exhibitors in each case.

EIGHTH. The expense of special requirements for lighting, if such be found necessary, will be prorated among the exhibitors at the established rates.

NINTH. Each picture offered as an exhibit must be the individual work of the exhibitor, and should be accompanied by the title of picture and the name and address of the exhibitor, all but the title being in a sealed envelope, so that authorship will remain unknown until after the pictures have been graded by the committee; the outside of envelope to bear a design or name which shall also be entered on the back of each picture to identify ownership.

TENTH. All pictures offered must be mounted, framed, and matted, and all expenses of transportation must be fully prepaid by the exhibitor, and must be shipped at owner's risk, so as to reach St. Louis not earlier than Jan. 1, and not later than Jan. 30, 1904. Shipping labels will be sent upon application to John A. Ockerson, Chief, Department of Liberal Arts.

Our Illustrations

THE panels adorning our Table of Contents, as well as six of the illustrations in the body of the book, are the work of Mr. N. L. Stebbins, Boston's well-known marine photographer. These views were selected from a collection numbering in the thousands, which Mr. Stebbins has taken during his many years' experience as a professional marine artist.

"Eventide,"—by H. A. Latimer. This artistic photogravure frontispiece was engraved photographically on steel by the John Andrews Company, from an excellent carbon print. Photographically, pictorially, and chemically we consider this photograph the best submitted, and have therefore given it the place of honor.

"On the Jersey Coast,"—by Frank E. Marks. A characteristic grey-day view of the sand dunes and beaches which line the coast of New Jersey. The original was a beautiful soft grey platinum.

"A Good Breeze,"—by N. L. Stebbins. A picture full of movement and interest. The boat and sky are especially well handled.

"Sunlit Surf,"—by F. L. Silvia. A fascinating picture of surf. The original from which our engraving was made was a very silvery velox print, 5 x 7 inches.

"A Trial of Speed,"—by N. L. Stebbins. This excellent photograph of the United States Steamship, Kentucky, during her trial of speed, conveys at once the immense power and speed of this mighty fighting-machine.

"Light-ship in Fog,"—by N. L. Stebbins. This view shows the famous Sow and Pigs Light-ship, located in Vineyard Sound, at the east of Long Island.

"Shamrock III,"—from a bromide enlargement by the Eastman Kodak Company.

"Reliance,"—by N. L. Stebbins. A beautifully clear picture, taken on Long Island Sound during a trial trip of the new cup defender.

"The Golden Clouds of Evening,"—by S. I. Carpenter. One of this worker's characteristic pictures of an evening sea. The original was a 6½ x 8½ platinum print.

"A Dutch Courtship,"—by H. S. Welch. This clever little 4 x 5 soft platinum print was one of the prize-winning pictures in the Pennsylvania-Harvard Intercollegiate Photographic Exhibition of this year.

"Coming of the Storm,"—This beautiful lake-shore photograph was submitted without the artist's name attached.

"Off Sandy Hook,"—by N. L. Stebbins. The steam-yacht, Mindor, in the center of the photograph, the ocean-liner Umbria seen through the fog.

"An American Tar,"—by Carl E. Semon. An excellent picture of a good representative of the American seaman.

"Fog Lifting,"—by H. A. Latimer. The softness of this picture and the movement of the water are the points most noticeable in this excellent photograph. Our engraving was made from an 11 x 14 platinum print.

"A Seven-master,"—by N. L. Stebbins. This picture of the seven-masted schooner, Thomas W. Lawson, is of considerable interest in that this boat is the only one of its kind afloat.

"The Waves and the Rocks,"—by Chester Lane. A characteristic view along the eastern coast of New England. Our engraving was made from a 5 x 7 aristo print.

"Along the Fish Wharves,"—by D. W. Weaver. An early morning view near T wharf, Boston, the great fish center of the country. Our engraving was made from a soft bromide print, 10 x 12. The original negative was a 5 x 7. As a result of the enlarging, our reproduction is much softer than the original print.

Notes and News

WHITNEY EXPOSURE METER The Whitney Exposure Meter seems to be a result of exhaustive study, although in practical use it is only necessary to read the instructions to discover that it is a simple and useful little device. After struggling with overexposure and underexposure until it seems doubtful if the correct time will ever be learned, the beginner will find in the exposure meter a true solution of his vexatious problem. The professional who works under one skylight every day becomes familiar with the strength of his light, but there are cases continually occurring where a new branch of his work causes a doubt, which the Whitney Meter will dispel.

ANGELO PLATINUM PAPER Reports from the various clubs and from a number of leading studios would seem to indicate that the popular Angelo Platinum Paper is giving better satisfaction than ever, and we also understand that the Joe di Nunzio Company have had to work hard of late to keep up with their orders. Photographers have learned that people of refined tastes are attracted by the soft black and white tones of platinum paper, and it is seen that the Angelo Paper possesses all the qualities which make for artistic, pictorial effects. The heavy, rough surface of the Nobrac grade is particularly suited for large prints, where a sketchy effect is desired.

TEKSOL In Teksol one finds a remarkably useful developer for both plates or films, and paper. The convenient form in which the developing powders are put up appeals especially to the tourist, and just now, in vacation season, it should have a large sale. Teksol is the acme of simplicity, so that the most inexperienced amateur may be reasonably sure of obtaining good negatives by using it; and it is economical, since several plates can be developed with each powder. The Teksa-Mann Company, of Middleboro, Mass., are the manufacturers.

NEW RECORD PLATE We have thoroughly tested the New Record Plate, and find it unexcelled for all-round use. Negatives are brilliant, without harshness, producing exquisite details together with a beautiful softness in the half-tones. The extra fast grade is excellent for snap shots or for quick exposures in the studio, while the fast Ortho yields very true tones in landscape work, and is well fitted for copying paintings or other work where it is desirable to register absolute color-values.

HYDE PARK, MASS. The now famous name of FILMINN is almost as widespread as KODAK in the photographic world, and it stands for an article of the same high order of merit. When John Becker, of Hyde Park, who is a retired capitalist and kodak enthusiast, made his first pocket book to file away his own films, he builded wiser than he knew, for to-day thousands of kodak users throughout the world are indebted to him for a system of filing negatives that has made the handling of films a pleasure and a delight. His book is made of tough Manilla paper, almost of the stiffness and consistency of board. It is ingeniously put together in such a way that the front and back are both utilized for filing purposes. Each book will hold twelve negatives, and each case will hold twelve books. These cases can be filed away like books in a book-case, and the whole arrangement is so compact and neat and inexpensive that we advise every kodaker in the land to communicate with John Becker, and secure his FILMINN before the present supply is exhausted.

STEREO-SIMPLEX The most ingenious apparatus in the photographic line that we have seen for some time is the Stereo-simplex, a simple, mechanical device which, by the pressure of a spring, enables the user of any hand or single-lens camera or kodak to make stereoscopic pictures at will. The great difficulty in using a single lens to take double pictures has always been the inability to secure an accurate register. With the Stereo-simplex the adjustment is so delicate and mathematically correct that the camera moves parallel sideways a distance that corresponds exactly with the distance between the human eyes.

The second exposure is thus guaranteed to be absolutely correct, and the self-adjusting parallel movement of the camera produces the stereoscopic picture every time without fail. A child can manipulate it, and it is so compact that it can be easily slipped into the pocket. The price is only \$1.25, and nobody who takes pictures should be without it. Address Thomsen Bros., Buffalo, N. Y., who manufacture and sell direct to the trade.

BALTIMORE, MD. Meridith Janvier is now at work as an artistic photographer in Baltimore, Md., taking orders only by the sitting and by the print. An article on his work by Osborne I. Yellott will appear later in the pages of the PHOTO ERA.



FOG LIFTING
BY H A LATIMER

PHOTO
ERA



A SEVEN-MASTER — THE THOMAS W LAWSON
BY N L STEBBINS



THE WAVES AND THE ROCKS
BY CHESTER LANE



ALONG THE FISH WHARVES
BY D W WEAVER

The Round Robin Guild

Specially designed for the Amateur Photographer and the Beginner.

Conducted by Elizabeth Flint Wade.

(Any amateur photographer may belong by sending in his name and address)

"I have a great respect for a person with a specialty," said an editor of one of our leading magazines to me recently, and mentioned some of his contributors who had worked along certain lines till they had become authorities in their special fields.

The day has gone by for the Jack of all trades. To succeed in this day and generation one must apply himself to some special branch of work, and become an expert in the field he has chosen. This truth applies with great aptness to photography. There are photographic tramps who wander here and there with no object in view, and make snap shots of any and everything that comes in their way. This unsystematic way of pursuing the art of photography depletes the pocket and adds nothing to the art of photography. Do you like portrait work? Then devote yourself to that branch of the art. If you prefer landscape pictures, then study landscapes in all sorts of weather, at all times of the day, and at all seasons of the year. Whatever branch you choose, devote yourself to making your work of the highest type. Pursue your work steadily and systematically, and remember that success does not depend on the powers of the art employed, but on the culture and skill brought to bear on its application.

ON RETOUCHING NEGATIVES

The amateur considers retouching a fine art, to be mastered after much study and practice. This may be true as regards the retouching of portraits, but for the remedying of defects in negatives, obliterating scratches, stopping out pinholes, etc., one can easily master the process.

The materials needed are an easel, or rest, for the negative, a few pencils, a sable brush, and two cakes of moist water-color.

Retouching frames may be bought, but one can make one with very little expense, which will answer all the purposes of the more expensive apparatus. Procure a piece of quarter-inch board, twenty inches long and fourteen inches wide. In the center cut a hole the size of the largest negative used in one's camera. Around the edge of this opening tack narrow strips of wood, allowing them to project over far enough to just catch the negative, after the manner of a printing-frame. Next take two strips of wood, each twelve inches long, an inch wide, and half an inch thick, and attach them by small hinges to one end of the board at the corners. At each side of the board in the middle fasten by a screw a small strip of wood, with a hook in the free end. In the outside of each support fasten a small staple, and when the board is wanted for use open the supports, hook the strips of wood to the staples, and set the frame on the table, and you have

as firm a retouching easel as one needs. When using have the open side toward the window, and lay a piece of white paper under the frame to serve as a reflector.

The retouching pencils are the Kohinor, the numbers being 5 and 4 B's, and the Hardmuth, No. 1, Negro pencil. Cut them in long, slender points, leaving at least half an inch of lead free from wood, and grind the points to needle sharpness. A piece of emery paper tacked to a block of wood is very convenient for renewing the point when it becomes dulled.

The water-color paints are lampblack and Prussian blue, and the brush is a soft sable, with a fine point. The brush should not be too long or too thick.

Retouching varnish may be bought ready prepared, or one may prepare his own from either of the following formulas:

Sandarac	½ ounce
Alcohol	3 ounces
Castor oil	40 grains

Put the gum sandarac in the alcohol, and shake well until dissolved; then add the castor oil. Shake well before using.

A simple retouching varnish is made by adding dammar gum to turpentine in the proportion of forty grains of the gum to one ounce of turpentine.

Another retouching varnish which gives a nice grain for working is made as follows:

Gum dammar	70 grains
Yellow resin	6 drams
Oil of turpentine	2 ounces

In beginning the practice of retouching it is wiser to experiment on poor negatives, as first efforts are not always successful. Pinholes are the most common of all defects in negatives. One can soon learn to fill these up so that they will not be noticeable in the finished print.

Take a drop or two of retouching varnish on a bit of surgeon's cotton, and rub lightly and evenly over the spots, and put to dry in a place free from dust. When dry, place in the retouching frame, and put over it a piece of opaque paper, with a hole an inch or two in diameter opening over the spots to be retouched. This protects the film and also shuts off all light from the rest of the negative.

If the hole is a small one it may be filled with the retouching pencil, using the Negro pencil, and taking great care that the pencil mark does not touch the film. If it is a large hole then the brush and water-color must be used. Moisten the brush and rub it on the cake of lampblack. The brush must be turned to fine point and should be rather moist. With the greatest of care touch the spot directly in the center. Rinse the brush; turn it again to a fine point, and work the

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PORTRAIT OF CLARENCE H WHITE
BY F HOLLAND DAY

PHOTO ERA

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Lo, the last clusters! pluck them, every one,
And let us sup with summer, ere the gleam
Of autumn sets the year's pent sorrow free,
And the woods hail like echoes from the sea.

— Rossetti.

The Cloud Maiden

(A Legend of the Old Man of the Mountain)

LESLIE G. CAMERON

CENTURIES ago, for crime unknown to living mortals, the Old Man was securely bound by rocky fetters to the side of a mountain.

Year after year he stood there, silent, sullen, a grim sentinel over the surrounding country. If he repented of his evil, no one knew, for he would not answer the gentle inquiries of the wind, and to the brooks that babbled far below he returned looks of proud contempt. When modest flowers lifted their sweet faces to his, he gave them a frowning stare, and no one guessed how wearily his heart beat through the long, long years.

But one night the Old Man's dreary existence was wonderfully changed. Upon the highest peak of a neighboring range he saw a vision of beauty. A little Cloud Maiden, with a circlet of dew-drops on her floating hair, was dancing lightly; her hands catching up her glistening draperies, and her bare feet slipping to and fro as she whirled and poised in the white moonlight. Her eyes shot him a dazzling glance, and he knew that, added to his rocky fetters, was added a new one, the fetter of love.

Night after night she danced in the moonlight, and the hills and valleys loved her, the stars burned their rays like incense before her, and the moon worshipped on that mountain top.

The Old Man knew of the love offered her, and suffered. Finally he spoke to a passing wind. "Take this one message to the Cloud Maiden. Say that one doomed to endless suffering loves her."

And the wind returned and said, "She loves you not," and turning away, the wind bore the groan of anguish which the proud Man of the Mountain could not restrain.

But lo, that night the Cloud Maiden danced on the mountain next his, and he heard her speak, and her voice was like tinkling dew-drops, and her eyes were soft as weeping stars, for she grieved for the Old Man.

"Do not love me, strange one," she said, "for to-morrow I go away. My lover has called me, and to-morrow, after the sun shower, I am going with Rainbow, who adores me and will carry me with him to a beautiful land beyond the sky."

Then did the Old Man's proud heart break.

"Oh, my beloved, my beloved," he cried, "do

not go with Rainbow, for he is as false as he is radiant. Do you not know that he steals the hearts of fair cloud maidens, and he loves them only till the sun scorches their beauty. He will take you into the terrible heat of day, and you will die, my beloved." But the Cloud Maiden laughed lightly, and, tossing her head, said: "You do not know Rainbow, Old Man. He is beautiful, and all earth and sky love him. He is good, too, and has done no crime and wears no chains like you, strange one, and I love only the love of the good."

Then she whirled out of sight, and the cold moonlight kissed the spot where she had stood.

Then did the Old Man give way to grief, and groan after groan echoed through the mountains, until the sky, moved by his anguish, wept for sympathy.

The morrow came and, after mid-day, the dread sun shower. Then he saw her, his beloved, leap lightly up, up, into the open arms of Rainbow, and, grief of griefs! he saw her head upon his arm, and his false lips upon her fair ones.

Great tears ran down the cheeks of Old Man, and deep furrows will forever mark their course.

The shower ceased and the fiery sun sped into the sky. The little Cloud Maiden shrank closer in her lover's arms, away from the burning heat. But Rainbow laughed cruelly and thrust her from him, and telling her rudely that he must go, he suddenly slipped away.

"Oh my beloved, my beloved," cried out the Old Man, "come to me, come to me."

She floated feebly toward him and lifted her white face to his.

"I am dying," she said, "and you were right. Forgive me, I did not know how good you were, for you truly loved me, and only the good can truly love. I must go now to sunland, the land of death. Farewell, beloved. Watch for me. Some day I shall come back, for love is stronger than death," and she floated away to the fiery gates of Sunland.

And the Old Man of the Mountain is watching patiently and strongly. For love is patience and love is strength. — *The Echo*.

Concerning the Photo-Secession

JOSEPH T. KEILEY

IT IS composed of photographic workers believing in the same cause, laboring for the same end. It stands solely for the advancement of the production of pictures by means of the camera, through the application of those general and well-established laws that govern the making of pictures, properly so-called, by any medium whatever. It is the inevitable evolution of previous conditions. The final general recognition of the fact that there was a vast difference, esthetically speaking, between a photographic record and a pictorial photograph, and that pictorial photography was to occupy a distinct place, led to all manner of photo-pictorial exhibitions and competitions, each with its own standard of excellence and artistic merit.

As a rule the chief requirement of such exhibitions was that the negative and print should be of a certain technical perfection. After that,

whatever happened to strike the fancy of the judges of such exhibitions — who very often had but slight, if any, training in purely artistic matters — was right; what did not was wrong — tonality, composition, etc., to the contrary, notwithstanding.

The result was that almost everybody who had a camera thought that by making an exposure, getting a good technical negative, print, etc., that he turned out a "picture." There were as many different standards as magazines and exhibitions. The educated public refused to take the matter seriously, and the photographers often were guilty of many offences against good taste and art. There were those, however, who took the pictorial possibilities seriously, and who recognized that, in so far as laws could apply to art, there could be but one fixed recognized standard, that in picture-making, in the art sense, there must be composition, har-

mony, etc., just as in music, and that lines strung together indiscriminately are as meaningless as musical notes similarly joined. They recognized that there was not one set of art laws for photography and another for painting, sculpture, etc. They believed seriously in pictorial possibilities of the camera, and they set themselves the task of bringing about a recognition of one authoritative standard and a serious consideration and recognition of the cause by the general public. These people became more numerous, and were, as a matter of course, misunderstood, and more or less good naturedly jeered at by those who could not or would not understand, till finally certain of them, who were more or less in touch and who had well-defined ideas in common upon the subject, through attack and opposition, were practically driven to organizing under the name Photo-Secession. They were convinced that the old exhibitions and competitions, which had done their work, were now harmful and through the widely divergent character of their standards led only to conflict and confusion, and were a barrier in the path of real progress. They recognized that only in unity and oneness of purpose could anything be accomplished along, what seemed to them to be the newer and more advanced lines of true progress, and under the name Photo-Secession they are now putting the strength of their united efforts into a campaign of education. They do not stand simply for impressionism or realism, as has been stated, but for pictorial photography in the most comprehensive sense of that word—the application of the highest standards, the production of the most original results in all branches, whether in realism or impressionism, the encouragement and development of new workers.

It must not for one moment be imagined that the Photo-Secessionists do not fully realize that there are very many excellent workers outside of their ranks all over the country, whose work is of a high order. On the contrary, they quite appreciate this and also that a percentage of these workers is not in sympathy with and is even opposed to what they conceive to be the

Photo-Secession and its aims and methods, but the Secessionists believe that this is due solely to an entire misunderstanding of the attitude and purposes of the Photo-Secession. Many of these will undoubtedly join the Secession as soon as they have a correct conception of what the organization really stands for, just as others have already done. The Secession desires to interfere with no organization or individual, and wishes no recruits to its ranks except such as come voluntarily and from conviction of the correctness of its position. It aims to interfere with no one, and desires simply the privilege of working out its own convictions along its own lines without interference. While it believes firmly in the correctness of its position, it makes no pretence at infallibility, and fully recognizes that the test of time alone will prove the rightness or wrongness of its position, and by that verdict alone can it be finally and justly judged. Therefore, let those who are interested keep themselves free from any undue prejudice, and accept no allegation against the Photo-Secessionists without careful scrutiny; let them examine the work, conduct, and personalities of the Secessionists themselves, who are certainly entitled to impartial consideration, and if, as I am confident, they find that the Secessionists are laboring in a good cause, let them lend to its advancement every possible assistance, beginning by challenging every adverse statement and making the accuser prove his position or hold his peace. If they do not wish to help, at least let them not attempt to pull down without reason.—*Down Town Topics.*

To familiarize our readers with both sides of this controversy, in a spirit of justice and fair play we reproduce this article as an authoritative statement of the Photo-Secession's aims and purposes, from one of its leading exponents. Simultaneously with this statement comes the announcement, through the "Amateur Photographer" (London), that the Linked Ring, of England, and the Photo-Secession, of America, will boycott, this fall, the exhibition of the Royal Photographic Society of Great Britain, the oldest and most highly respected photographic body in the world. We leave this announcement to our readers without further comment.—ED.

The National Convention of the Photographers' Association of America

ABOUT a thousand strong, the photographers of the country gathered, at Indianapolis, Ind., Aug. 4 to 7, to attend the Twenty-third Annual Convention of the National Photographers' Association. Governor Durbin, of Indiana, sent a letter of welcome, and Pres. J. George Nussbaumer, Buffalo, N. Y., delivered the following thoughtful address :

"With the opening of this convention, another year of success and progress has been scored.

"During the past few years, photography has advanced as an art and has taken its place in the art world, a place that it will hold secure and without question as a medium of art interpretation equal to that of the painter or the sculptor, and, in some respects, superior to either. Many men have contributed the results of their efforts to this end, and, as the years roll on, new names are added to the list of skilled workers in our art. This great army of co-workers, both men and women, are ever ready to act upon the suggestions of the thinking men who labor as an advance guard with the intricate problems of art and science, and freely give the results of their research to the profession at large whom they are developing and leading onward to higher and higher attainments. Thus our calling is constantly being elevated and photography is commanding that recognition which is its due from the world of art.

"Nothing succeeds like success, and in this great work the Photographers' Association of America seeks to be ever at the fore front, and to lend a helping hand to every willing and eager worker. Its aim is to improve the art and science of photography by diffusing the light of every new discovery and invention, and to stimulate among its members the greatest enthusiasm for perfection in process and in art interpretation.

"Each year our gallery is hung with new triumphs, bright gems in the crown of photographic achievement. The best available talent is secured for our meetings with the design of educating our minds in art production. This educational idea is to my mind the central idea and the great controlling factor that should govern our conventions. It should be our constant aim, and should be a sufficient incentive to induce every photographer in this broad land to unite himself with us. It should incite him not only to attend each of our great conventions as regularly as he would his lodge or his church, and not alone be a passive recipient of benefits, but to take an active part and cheerfully contribute his share to some department of this grand work. Let each one contribute his share by exhibiting in the art gallery, and by forwarding all of our aims and efforts.

"The convention of 1901, rightfully named the "edu-

cational convention," was the first of the no-prize conventions. That this was a radical departure from the policy of previous years you all know.

"It having been one of the orders of business at the convention to move that \$1,000 be set aside for prizes to be competed for at the coming convention, the Executive Committee, in deciding the policy to be followed for this convention, considered that the educational features and the desire on the part of the members to elevate their profession was a sufficient incentive to attend the convention and to exhibit their work. Prize competitions tend to foster selfish ambition, and undignified struggle for supposed supremacy, and not that higher and more generous aspiration that strives for that which is noblest, truest, and best, not for selfish ends, but to better the condition of our fellow-men, and elevate deservedly the noble calling in which we are engaged. Our art lends to the world beauty and brightness; in art it is the handmaid of humanity, and in science the highest priest of truth in its unquestioned accuracy. No other profession can have higher ideals; then let us not forsake them by worshiping the false god of personal advancement at the expense of true art.

"We send our children to school and to college to place before them the best and truest, and to develop in them thinking and creative minds; but men are never too old to learn, and so our object in holding these no-prize conventions is to give you something to awaken thought and to incite you to aspire to emulate that which is best; to display your work to others that they may follow where you lead; that you in turn may learn from your fellows, and thus the entire brotherhood be lifted up and our common calling dignified.

"When asked to exhibit we have sometimes been met with the reply, 'What is there in it for me?' I can but answer, 'Come and see. He that seeks shall find, and to him that hath ten talents yet more shall be given.' No one can attend our conventions and go away without acknowledging that he has been benefited by observation and careful study of the beautiful examples of our art on display here.

"Then why not do your share willingly, to the end that all may be benefited? This is the third no-prize convention era, and I would respectfully recommend that some action be taken in this meeting definitely to decide the future policy of our conventions. I would recommend that the printed program be kept as simple a book as possible—rather a program than a magazine.

"I would also recommend that we cooperate with Mr. John A. Ockerson, Chief of the Department of Liberal Arts, St. Louis World's Fair, 1904, in making the exhibit of art photography in his department at the World's Fair a great and glorious success, and that we accept the recommendations and invitation extended to us by him. This invitation and recommendations I have the honor to transmit to you now."



THE TWO ARTISTS
BY MORRIS BURKE PARKINSON

PHOTO
ERA



ACROSS THE BRIDGE
BY R H KIMBALL

PHOTO
ERA



ETERNAL SNOWS
BY WENDELL G CORTHELL

PHOTO
ERA



PORTRAIT OF HENRY W MANLY F I A
BY THOS MANLY

The Difference between Carbon and Ozotype Printing

THOS. MANLY

THERE is more pleasure to be derived from pigment printing than any other process. Apart from the beautiful variety of permanent colors, there is a certain fascination in seeing the picture gradually unveil itself in warm water and a pleasing sense of control in being able to modify the development at any particular moment. Most amateurs find the development of a negative the most pleasurable part of their pastime, but there are, unfortunately, too many who practically stop here and take very little interest in the subsequent printing operation.

The number of high-class cameras that are sold to amateurs for artistic work is quite disproportionate to the number of good pictures produced. There is hardly room for the improvement of dry plates and films; but printing processes have not progressed at the same rate. This is, no doubt, to a large extent due to the want of enterprise on the part of paper manufacturers. Large paper mills in all parts of the world have been content to allow two or three German and French firms to make photographic paper exclusively. And while the manufacture of photographic paper is in the hands of a few mills we cannot hope for early improvement.

Although both in ozotype and carbon printing the image is formed by insoluble, pigmented gelatin, there is a marked difference in appearance. Ozotype is more like hand work; the pigment appears softer than carbon, and adapts itself more readily to the characteristic surface of the paper, whereas in carbon the picture is more rigid and photographic, and one might almost say has a slightly waxy appearance, especially noticeable in large work. The reason of this is apparent when we come to investigate the constitution of a carbon print. In carbon printing the image is formed in the body of the pigmented gelatin. During exposure a very thin, insoluble skin of unpigmented gelatin is formed all over the surface of the tissue; in fact, the film is so thin that the insolubility does not penetrate into the incorporated pigment.

This insoluble skin is the salvation of the picture; without it we should not be able to lay the image down upon the transfer paper without risk of distortion or fracture. In the act of transfer it is this film, holding the image, that is cemented to the transfer paper; so that there is, sandwiched between the image and the paper, a film of insoluble gelatin, and no amount of developing will separate the image from the skin.

In ozotype the insoluble skin is not present, and the surface of the paper takes its place. This is the reason why the image readily adapts itself to the quality of the surface and gives the picture the character of a drawing. When the ferrous sulphate bath is used the ozotype image is quite as sharp as carbon; but, owing to the above reasons, the appearance is less photographic and more artistic.

It is quite possible, however, to render the picture as sharp as an aristo print, by building it on a gelatin foundation. The F paper, prepared by the Ozotype Company, is designed to give sharp pictures, possessing a softness and delicacy unobtainable in a carbon print. An idea seems to prevail that ozotype prints are fuzzy and impressionist; this is certainly not the case now that the ferrous sulphate bath has been introduced, the detail in a print from a good negative being perfectly sharp.

For amateurs, who take up their photographic work at odd moments, ozotype will be found especially convenient, as a dozen initial prints can be made in an hour, and the subsequent operation of pigmenting can be postponed to a more convenient opportunity. In countries where sensitive carbon tissue cannot be obtained the advantage of ozotype is apparent. It is a very simple matter to sensitize a sheet of sized paper, the operation, including the drying, occupying about twenty minutes, whereas the sensitizing and drying of carbon tissue takes six to eight hours.

The control in modifying the gradation of the resulting picture is one of the chief points in

ozotype. This is carried out by means of the acid bath, which consists of an acid (hydrochloric or sulphuric) and ferrous sulphate; and it is the relative proportion of these two substances which determines the quality of the picture. The more acid used in relation to the ferrous sulphate, the stronger the shadows and the greater the contrast; and the larger the proportion of ferrous sulphate in relation to the acid, the finer and more delicate the result.

In carbon printing the only way to modify

the character of the negative is to sensitize in a weak or strong solution of bichromate; so that, with a visible image enabling the progress of the printing to be watched, the correct rendering of the picture with regard to right and left, the convenience of being able to divide the operations into two stages, the absence of blisters and safe edge, and the beauty and permanency of the results, the ozotype process is certain to make its way even in those countries where the paper has to be sensitized by the worker.

My Experience with Gaslight Papers

WENDELL G. CORTHELL

SEVERAL years ago, when I first began to use gaslight papers, I naturally turned to the most extensively advertised, most widely used, and most freely sold. Later on it seemed to me that some of the other makes yielded softer prints and ran for my purpose rather more uniformly.

Last fall, after an absence of six months in Europe, I began work on my summer's negatives. I had five hundred negatives and would use a good deal of paper. Platinum was out of the question. We cannot all afford to use platinum freely. The sun rarely shines when we have a day to spare, and it still refuses to shine in the evening, when so many photographers wish to print. We must have some thing about as good as platinum, giving the same soft effects, which can be used at any time and costs less. If one could get a satisfactory paper costing about a cent a sheet for a 4 x 5 size, one could feel free to use it rather recklessly, but when one must pay four cents a sheet and use a lot of it, one feels as you do when looking at the cash end of a bill of fare at the Waldorf Astoria.

What we all want is a paper that will do fair work on fair negatives. That was the question I set about to solve. I purchased every American gaslight paper and faithfully made tests on good and poor negatives. I finally found a paper that answered my purposes and seemed to be adapted for my particular wants. The manufacturers make some dozen or more varieties —

too many — but I have settled for myself to the use mostly of portrait rough, portrait matte, and carbon matte.

The portrait rough of the make selected is a little quicker than the regular papers, very soft in its prints, giving clear whites, and an effect so near platinum that the very elect are deceived. The portrait matte is very smooth and excellent for negatives where detail is wanted. The speed is about the same as the rough. Each batch ought to be tested, as with all gaslight papers. For thin or flat negatives, where contrast is required, the carbon matte is the thing. For reproductions, or in using a very thin or flat negative or one with muddy sky, I use a thin carbon matte. With this selection I am perfectly satisfied now and can use many negatives which were failures with some of the more expensive papers.

I have also long been experimenting along the line of developing gaslight papers in colors. The portrait matte is excellent for this purpose. A cardboard matte is made that lends itself to beautiful results in this line. I hope ere long to give in print the result of my experiments.

As to developers, I have tried every formula that is given by the manufacturers, with the various papers, and also all I have seen in the magazines, but always come back to one of my own make.

The results with amidol are good and also with edinol, but they are more expensive, and the difference is so slight, if any, that it is safe

to use the following on any of the gaslight papers :—

Distilled water	. . .	4 ounces
Metol	. . .	2 1-2 grains
Hydrokinon	. . .	10 grains
Sulphite—dry	. . .	48 grains
Carbonite	. . .	64 grains
10 per cent bromide about	. . .	10 drops

Put in bromide enough to keep a test slip white a minute or more. Use *distilled* water only. This is very important. Cheap water and chemicals will yield cheap work. Put developer in small glass stoppered bottles, filled to the neck, and it will keep. For a test, I am using a bottle of developer, made fourteen months ago, and find it good. The illustration with this article was made with this developer. I saved it for curiosity all these months, waiting for it to turn yellow, which it did not do. And yet, in two hours after using, the little left in the bottom of the bottle was black. I doubt if even the expert editor of this magazine could tell which of my prints were made with this old developer.

I do not recommend keeping developers by any means. Ordinarily, I make up enough for a few days only, and never use it if it has any color. I use two-ounce bottles, and keep a lot of them.

If softer results are wanted, as in portraiture, for instance, dilute with an equal amount of water, more or less. Very delicate prints can be made if the developer is diluted more than double, and prints made through ground glass.

How to handle the paper : The great proportion of workers use 4 x 5 or 5 x 7 paper. The constant wetting of the hands is a drawback. It requires much time to wipe them and the moisture often gets on the fresh paper, making trouble. I never wet my hands in the work. For 4 x 5 paper I use a 4 x 5 porcelain tray. After printing I put the paper in water to make it lie flat and take it from there to the porcelain tray, in which is two ounces of developer, with *dentists'* tweezers. Cheap pincers will not do. Get good ones, costing seventy-five cents, and they will last for years and not rust. After putting the paper in the tray, rock it as in developing a plate. Take the paper out of tray, draw it across the surface of water in a third tray and into the fixing-bath, where it should be

moved for several seconds. All this handling is done with tweezers. Dip the tweezers in the third tray of water, and it is ready for the new work.

These tweezers can be kept in the hand, used in each tray, even in the fixing-bath, and so little adheres to them that there is never any trouble. For safety, however, I dip in the water tray after using in the fixing-bath. I am sure no one would use the hands on small prints after once using the tweezers. In every operation and chemical have the utmost cleanliness, as soon as the developer in the tray turns at all yellow throw it away. Never carry any over that has been used.

I always use the velox fixing-bath, making up a quart at a time, and using it as long as good, up to say ten days. It is well to filter it every day or two. Don't overwork it. It pays to throw away doubtful chemicals.

The prints can be fixed anywhere from ten minutes to several hours. Move them about every few moments for ten minutes. Wash for an hour, or, if kept moving for half an hour, they should be moved now and then, so that the water will certainly come to the face of the print and take out all the hypo. Better fifteen minutes constant moving than a wash of hours, if allowed to lie stuck together.

When the prints are taken from the washing tray I let the water from the tap run over each one to take off anything that may adhere. Dry on cheese-cloth, stretched on a frame. If they curl badly put another frame on top when dry. Next morning, when partly curled, they will seem far inferior to their appearance in the water the night before. Many a heartache has resulted from the dried prints. As the potter has, with high hopes, put his vases in the kiln and awaited with bated breath the mysterious action of the fire, so the amateur photographer awaits the drying of his prints, so charming when wet.

Well, do not be discouraged. Straighten them out by drawing over a strong blende, or pressing with an iron, trim, and well mount, and joy will come again if you had a good negative. The print will grow more brilliant after a day or so.

There are many tricks to improve the print,

such as printing through ground glass for softness, putting celluloid between the negative and paper for softness, shading thin portions of the negative, printing in skies and insets, using celluloid between the light and negative to clear the muddy skies, marking on ground glass places wanting less light, etc.

Don't make the mistake of using one paper for all negatives. If so, you will discard more than half the negatives you could save. Have at least three grades of paper. I keep half a dozen always. It must be a fine negative that will come out well with any paper. You will not be able to make prints for reproduction by the engraver and printer and for "salon" work with the same paper. It can only be done by a variety of papers.

If we will produce good prints we must have good or fairly good negatives. The lighting must first of all be right, the composition pleasing, the developing correct, and all the work done with thought and care. The amateur's life is one of failures any way, but, ah, but, when we get a good picture it is better than a rise in stocks.

Let us do the best we can every time, whether others are to see the picture or not.

The Greeks made their statues on honor; the backs against the walls were as finished as the parts which men looked upon. The gods saw the backs, hence good work was the rule. When we work like that we shall have fewer failures and more joy in our labor.

Our Future Issues

THE October number of the PHOTO ERA will contain the best work of the camera shown at the National and New England Conventions. Every amateur and professional photographer should be interested in these pictures. This Convention issue of the PHOTO ERA will be printed in soft photographic shades of ink, and mechanically and artistically will be an *edition de luxe*.

Photographic Work of Philadelphia will be shown in our November issue. Already a large number of beautiful photographs have been received. All who wish to be represented should forward their work at once.

Our December issue will be devoted to the Photographic Work of New York. Many beautiful pieces of photographic work have been received.

The Art Educative

It really is amazing how much my husband knows
Of drugs, and acids, and such things; one surely would
suppose

He was a full-fledged chemist, and competent at will,
With mortar and with pestle, to produce the festive
pill.

He has grown to be an artist, too, and of no mean
degree,

Producing strange and spectral scenes, and some he
calls "genre."

Of "light and shade" and "posing" he knows an
awful lot,

And "atmosphere," and "background," and Heaven
knows what not.

And it is quite surprising — at least it is to me —
To hear this erstwhile silent man discourse with
fluency

Of things I cannot understand; they fairly turn my
head,

Till one would think to hear him that he was college-
bred.

* * * *

Now I've come to a conclusion that solves the mystery;
The mastering of the elements that form Photography
Has been to him, unconsciously, an educating force,
That with pleasure as an adjunct equals a Chautauqua
course!

LILIAN M. RATCLIFFE.



PORTRAIT
BY W E MARSHALL

PHOTO
ERA



FRANCONIA RANGE
BY ARTHUR C SMITH



STUDY IN LIGHTING
BY HENRY H PIERCE



THE CIGARETTE
BY WILL ARMSTRONG

PHOTO
ERA

PHOTO ERA
The American Journal of Photography

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Vol. XI SEPTEMBER, 1903 No. 3

My soul went forth, and, mingling with trees,
Danced in the leaves; or, floating in the cloud,
Saw its white double in the stream below;
Or rose, sublime to pure ecstasy,
Dilated in the broad blue over all.
I was the wind that dappled the lush grass,
The tide that crept with coolness to its roots,
The thin-winged swallow skating on the air;
The life that gladdened everything was mine.
LOWELL.

The poet expresses in these lines the artistic spirit that should animate every true worker in photography; for, after all is said, in making a picture it is the form and spirit rather than the detail of things photographed that we should look for. The imagination should be given full play, and "as it bodies forth the form of things unknown, the artist's camera will turn them to shape and give to airy nothings a local habitation and a name."

National Convention The twenty-third annual convention of the Photographers' Association of America was held in the auditorium of Das Deutsche Haus, Indianapolis, Indiana, Aug. 4 to 7 inclusive.

The report of the treasurer, Mr. Frank R. Barrows, of Boston, showed a balance to the good of over five thousand dollars on January 1, 1903.

The convention voted to endorse the proposition to establish at the Winona Assembly

Grounds, Winona, Indiana, a permanent exhibition building for photographs. They also elected President Nussbaumer, of Buffalo, as the association's representative on the advisory committee for the selection of photographs at the World's Fair.

The officers elected for the ensuing year are: Messrs. Cicero R. Reeves, of Anderson, Indiana, president; Charles W. Hearn, of Boston, first vice-president; George G. Holloway, of Terre Haute, secretary; and Frank R. Barrows, of Boston, treasurer.

A condensed report of the addresses will be given in our October number, with a choice selection of pictures from the convention exhibit.

The Old Time and again we have declared in Masters these pages that it would be of signal advantage to the professional photographer if he were to make himself familiar with the works of the great painters, either in the originals or through reproductions. Nothing has aided the amateur photographers more than this very study of the works of the painters.

The advice given to photographers by Mr. Wilbur Dean Hamilton, the artist, is that every photographer's studio should contain a series of reproductions of the portraits of Rembrandt, Reynolds, Copley, and other famous portrait painters; to these we add Lionardo's exquisite "Mona Lisa," Titian's masterly portrait of himself, and Ruben's portrait of his wife and children,—all subjects worthy of continuous study both for subject and for style. They stand as the embodiment to-day of the old idea in portraiture that is ever new, of the infinite beauty in truth. To those who give a loving and careful study to these masterpieces will be revealed the secret of the strong individuality that characterizes them; and it would be difficult, indeed, to overestimate their educational value for the average photographer.

Photography and Royalty Photography has become of late years very popular with royalty. Queen Alexandra, of England, is very fond of photographing rare China sets and dishes, of which she is an acknowledged connoisseur. The Empress of Germany has long been an adept in

the art of kodaking; while Queen Helena, of Italy, has recently taken up the art with enthusiasm. It is said that she objects to the finger stains in developing, but delights in printing and mounting her own pictures. While King Carlos, of Portugal, does some very excellent work with the camera. Royalty is right. There is no more delightful fad in existence than the art of making pictures by photography. It lightens the burdens of life and sweetens existence here below. As we heard an old veteran photographer recently say at the Indianapolis Convention: "I have made pictures for fifty-two years. All my life has been spent in this art; and I propose to go down under the shining and beautiful sun to my final rest, kissing the beautiful clouds as they sink out of sight."

New England Convention Upwards of six hundred photographers attended the seventh annual convention of the Photographers' Association of New England, which was held in Copley Hall, Boston, Aug. 19 to 21 inclusive. The addresses were good, and the advice and instruction given by the speakers were in many respects excellent. But this convention will go down to history as a distinctly commercial convention. The commercial spirit dominated it from start to finish, and the art side, the real glory of a truly successful photographic convention, was overlooked or purposely suppressed. We make this criticism more in sorrow than in anger, because for five years past we have watched, with feelings of pride, the steady growth and development of this body of photographers along artistic lines, until the New England Convention had come to be regarded as second only to the National Association of Photographers in artistic excellence and achievement.

But this proud position it has now lost through carelessness, indifference, lack of judgment or bad taste, call it what you will, on the part of those who shaped this convention.

The five years' labor of men devoted to high standards of art has been ruthlessly set aside, and a new Daniel has come to judgment. We, confidently, though regretfully, predict that it will take years of toil and labor to rid the New England Association of the unjust and

unenviable reputation that has come to it from this convention. Nor can it ever regain the artistic prestige it once enjoyed until the evil influence that now dominates it is set aside and the spirit of greed has been relegated to the background. The only ray of hope we now see for the future lies in the fortunate selection of George E. Tingley, of Mystic, Conn., an artist photographer of high worth, as president for the ensuing year.

In order that we may not be accused of giving a biased opinion, and that we may demonstrate that the art-loving people of Boston share our views, we give the following criticism of pictures from the Fine Arts editor of the Boston *Transcript*:

The exhibition of photographs now in progress at Copley Hall in connection with the annual convention of the Photographers' Association of New England is said to contain about two thousand works. The display bears internal evidence of having been got together more with a view to quantity than quality. As an indication of the present standard of taste among professional photographers we cannot say that it is encouraging. The fashion of making large photographs seems to be more than ever rampant just now, and we note in every group of portraits a certain number of prints almost as large as life. The majority of these large photographs are extremely commonplace and inartistic. It is a singular state of affairs that the amateur photographers should have carried their work so much farther towards æsthetic perfection than the professional photographers; and it is still more singular that the professional photographers should not have wit enough to take the cue. Rarely do we find any of the professional photographers whose work shows any individuality whatever, and it is only occasionally that we find one whose prints manifest the merely fundamental or negative qualities of good taste and refinement.

The promiscuous manner in which the photographs are displayed, and the conspicuous lack of taste in framing and mounting them, go to confirm the impression that the professional photographers ought to go to school to the amateur photographers to learn how to do things in accordance with the eternal fitness of things. The foreign contributions, collected by Mr. Wilfred A. French, the European representative of the association, have been hung in a small, ill-lighted side room, where those visitors who chance to find them at all will have considerable difficulty in seeing them to advantage but, in spite of the obscurity of the location and the bad light it will pay to hunt them up, since they are decidedly the artistic superiors of the American work displayed in the large hall. This is especially true of the group of landscape work by Dr. Franz Goerke, editor of *Die Kunst in der Photographie*, whose plates are distinctly delightful for their design, light and shade, originality, and pictorial qualities. There are also some portraits by Nicolo Perschied, of Leipsic, which are very good, and several nude figures by a foreign contributor whose name does not appear which have uncommonly artistic characteristics. None of the foreign works are labeled, by the way.

Our Illustrations

THE photographs reproduced in this number are of two widely diverse subjects: Portraits, made under cover, most of them in the large cities—the heart of civilization; and mountains, far away from the whirl of busy life, some taken in the wildest parts of the world.

Our frontispiece is the latest portrait of Mr. Clarence White, so well known by all advanced students in photography. This remarkable piece of work was made by Mr. F. Holland Day, the foremost exponent of this class of work in the country. Photographs of this character can but grow on the thoughtful lover of pictures, who is ever looking for art by means of the lens.

“The Two Artists,”—by Morris Burke Parkinson. Made from an excellent platinum photograph, the last picture taken of Boston’s twin artists, Cyrus and Darius Cobb.

“Across the Bridge,”—by R. H. Kimball. The artist, who is one of New Hampshire’s best photographers, is connected with the Kimball studios at Concord. A charming bit of White Mountain scenery. Mt. Ossipee, shown in the distance, adds much to the clever composition of this picture. Made from a 5 x 7 negative.

“Eternal Snows,”—by Wendell G. Corthell. One of a series of beautiful views taken in the Alps with a 2½ x 3½ pocket camera, printed on gaslight paper and mounted in exquisite taste. Our engraving is a direct enlargement from the above size print.

“Portrait of Henry W. Manly, F. I. A.,”—an Ozotype by his twin brother, Thomas Manly, the inventor of the Ozotype, who describes his process in a comprehensive article in this month’s PHOTO ERA.

“Portrait,”—by W. E. Marshall, of the Litchfield Studios at Arlington, Mass. An interesting head study of the highest type. Made from a soft platinum print, 8 x 10 inches.

“Franconia Range,”—by Arthur C. Smith. A delightful view in the White Mountains, taken

from the valley of the Pemigewasset, looking toward the great Franconia Mountains. Made from a 6½ x 8½ platinum print.

“Study in Lighting,”—by H. H. Pierce. A charming work by one of the best portrait photographers in the East. Made from a 5 x 7 sepia platinum print.

“The Cigarette,”—by Will Armstrong. This unique picture of Mr. Thomas Wise was taken by means of light reflected from a mirror held in the lap of the subject. An engraving was made from a strong platinum print, 5 x 7.

“My Father,”—by Henry Davenport. A portrait by a student of the newer school. The original was a soft brown platinum print, about 5 x 7 inches.

“Glacier Point” and “Mirror Lake,”—by H. A. Latimer. Two of a series of pictures made by this well-known artist in the Yosemite Valley. These photographs were made from isochromatic negatives, the exposure for the latter being taken through a color screen. The composition and chemical work shown in these photographs is of the highest order. Our engravings were made from bright 8 x 10 platinum prints.

“The Gleam,”—by S. Stockton Homer. This striking picture, an 8 x 12 sepia platinum, was given the first award in the Men’s Class at *The Youth’s Companion* Photographic Exhibit for 1903.

“Flash-light Portrait,” “The Picture Book,” and “Child and Doll” are all flash-light pictures by W. S. Ritch, who very ably describes his work and methods in an accompanying article.

“Stand Rock, The Dell, Kilburn, Wisconsin,”—by the Sweet Studios. For this odd bit of mountain scenery we are indebted to the Chicago,

R. R., who use the art of the camera to a great extent for the purpose of advertising the peculiar beauties of the country through which their twin lines of glistening steel wind.

Notes and News

CHICAGO, The Fourth Annual Salon of the Chicago Society of Amateur Photographers will be held in the Art Institute, Chicago, Ill., from Dec. 29 to Jan. 24, inclusive, 1903-4.

The jury of selection will be wholly photographic, and is composed of the following persons: Dr. F. Detlefsen, Mr. J. H. Field, Mr. Louis A. Lamb, Mr. F. Dundas Todd, and Mr. Marshall Waite.

All pictures submitted must reach the Art Institute on or before Dec. 15, 1903.

The members of the Photo Secession have promised a superior Loan Exhibit.

Full particulars regarding the Salon will be furnished upon application to The Chicago Society of Amateur Photographers, The Art Institute, Chicago.

MOROCCO. The Sultan of Morocco, Mulai Abdul Aziz, is a devotee of the camera. In a recent issue of *Photography* John H. Avery, who has been teaching him the craft of the camera, tells of some of his adventures in conveying the sultan's camera and materials to Fez.

MICHIGAN. A largely attended convention of Michigan and Indiana photographers opened at Saginaw, Mich., July 22. Mayor Baum made the address of welcome, and President Bowersox, of Dayton, O., responded on behalf of the photographers. W. I. Scandlin, of New York, gave a talk on "Business Interests of Photographers."

NEWPORT, The Baron de Meyer, one of the visitors to R. I. Newport this summer, is quite a social personage in London. He is a banker, belonging to many of the fashionable clubs, and he and his wife, who was the daughter of an Italian family, entertain in the most delightful way. The Baron de Meyer is very artistic, and he has made good successes in photography. In fact, his studio is as celebrated in London as was that of James L. Breese in New York. With him it is simple love of photography as an art, and he has brought it to its utmost perfection. He has had sittings from nearly all the great beauties of the fashionable set, and has taken some beautiful pictures recently of Lady Marjorie Manners, the daughter of the Marchioness of Granby. He is to pose Mrs. William E. Carter and Mrs. Widener, and other beauties of Newport. His lovely young wife is one of his favorite subjects, and she has appeared in many poses. The baron came for the Cup races, and is the guest of Mr. and Mrs. Widener and Mr. and Mrs. John R. Drexel at Newport.

One of the most interesting exhibits at the Indianapolis Convention was that shown by the well-known house of Taprell, Loomis & Co., of Chicago. Among various novelties in mounts they showed a new and very attractive color, entitled Photo Tone. It is a rich

reddish brown, which harmonizes beautifully with the warm tones of the aristo platino and straight platinum papers. It is shown in their new card, "The Cardinal," manufactured and sold in various sizes. Samples will be mailed on request. Taprell, Loomis & Co., 421 Dearborn street, Chicago, Ill.

ROCHESTER, A transaction of unusual interest to the N. Y. photographic world was the final-absorption, last month, of the Rochester Optical Company by the Eastman Kodak Company.

The arrangement entered into with Mr. Eastman is as follows: Mr. Eastman first agrees to assume and pay all liabilities of the firm as presented in the statement of June 1, amounting to \$280,000, more or less. He further agrees to pay for the entire concern, \$110,333.33, less about \$20,000 cash on hand. If the liabilities exceed \$280,000, the amount of the excess will be deducted from the amount paid to the company; if the liabilities are less than the estimate, he will pay the difference to the company. On the other hand, the company transfers to him the name, good will, franchise, trade-marks, patents, contracts, etc., of the Rochester Optical Company.

By this arrangement common stockholders get nothing. Just what preferred stockholders will get will not be known until the first of January, 1904, which is the date agreed upon for payment. It is expected that they will get between \$6 and \$8 per share.

WORLD'S FAIR. Col. John A. Ockerson, Chief of the Department of Liberal Arts of the Universal Exposition, to be held in St. Louis, in 1904, is in receipt of information from the British Royal Commission, indicating that the photographic exhibit from Great Britain will be the most elaborate and complete ever made by a foreign country at an exposition.

Hon. Benjamin Stone, M. P., has taken great interest in this exhibit, and, with a collection of photographs from the various amateur photographic associations of England, Scotland, and Ireland, intends to out-do any and all nations who are represented at the World's Fair.

A communication received by Colonel Ockerson from the American representative in London is to the effect that the United States will have to be up and doing if they hope to equal this exhibit arranged by the British photographers.

LLOYD'S We have before us Lloyd's *Photographic Encyclopedia for 1903*. This is one of the most complete catalogs issued in the country. It is extremely comprehensive, covering all classes of goods and cameras, from the little Bunnie to the great copying instruments. Their list of chemicals and supplies is extremely complete. It will be sent on receipt of fifteen cents, to cover cost of mailing. A. J. Lloyd & Co., 333 Washington street, Boston.



MY FATHER
BY HENRY DAVENPORT

PHOTO
ERA



GLACIER POINT YOSEMITE VALLEY
BY H A LATIMER



MIRROR LAKE YOSEMITE VALLEY
BY H A LATIMER

PHOTO
ERA



THE GLEAM

FIRST AWARD MEN'S CLASS THE YOUTH'S COMPANION ANNUAL EXHIBITION 1903

BY S STOCKTON HOMER

PHOTO
ERA

The Round Robin Guild

Specially designed for the Amateur Photographer and the Beginner.

Conducted by Elizabeth Flint Wade.

(Any amateur photographer may belong by sending in his name and address)

HISTORIC PICTURE GUILD

The work of the National Historic Picture Guild grows apace. As the plan unfolds, it assumes an importance which is far beyond the expectations of its projectors. Already members are beginning to talk of a building to be devoted to the work of the Guild. Applications for membership come by every mail, for the idea is a contagious one, and one member brings many more. Members write enthusiastically of the Guild, and congratulate themselves on belonging to so important an organization.

Our Historic issue brought forth much fruit for the Guild work. Miss Place, of New York, has promised to send pictures of one of the localities mentioned in the Historic number. Among them are the grave of Colonel Ledyard and the monument erected to his memory; the secret passage in the wall of old Fort Griswold through which the survivors of the massacre escaped; the Avery house, where the wounded were taken; the tomb on which Benedict Arnold is said to have stood and watched the burning of New London,—all pictures of that historic locality, Groton, Conn.

Mr. Edwin Marks, Jr., of New Orleans, sends a list of pictures which he will make for the Guild of New Orleans and vicinity; Mr. Achurch, of Charleston, S. C., promises a large number of photographs of historical places in his State; Miss Lawrence, of Plainfield, N. J., has a long list of pictures to be made for the Guild; and many, many others promise most interesting contributions.

When matters are more definitely arranged chapters will, doubtless, be established in the towns of size enough to warrant such organizations. This is thought will give better results than individuals working by themselves.

There are no limits to the plans materializing for the Guild, some of which will be outlined in the October number.

Now is the time to join the Guild. Send in your name, and help the Guild if you can contribute but one picture.

September stretches her scepter of goldenrod across the land, and by its token we know that the summer has fled. Its vacation days, which a few weeks ago beckoned us away to shores of river and of ocean, to quiet valleys or up the steep mountain heights, have come and gone. To the devotee of the camera they held out alluring photographic visions, which should become realities. Have these visions been realized? Have we brought back from our wanderings any pictures "worth while"? Some have made plans which they carried out as faithfully as circumstances would admit, but most of us have gone here and there with no special purpose, and have embalmed on our gelatin

films a great deal of trash. We have made pictures which have not even an evanescent merit. It takes an heroic amateur to throw away his negatives.

We have the impression that even the most hopeless negative of all our collection may somehow, by some sort of manipulation, be made over into something worth keeping. So we hesitate, and at last end by laying it away for future reference along with its fellows.

To the amateur with a collection of good, bad, and indifferent plates, my advice is to weed them out and keep only the good. It will cost a pang, but later the act will give cause for great rejoicing. My other bit of advice is to make the rule to take nothing more but what is "worth while."

The inventive faculty is inherent in each one of us, though it is true that some possess it in a more pronounced degree than others. We all of us love to experiment, and experiment leads to discoveries and often to great inventions.

Perhaps there is no science which opens so many paths to its followers as does the science of photography. It ever leads us on and on into pastures new, and into hitherto untrodden fields.

Have you ever experimented in curious methods of printing? The great John Herschel discovered by experiment that the expressed juice of flowers was sensitive to light, and coating paper with the extracted juice of richly colored blossoms succeeded in making photographic prints on this curiously sensitized-in paper. They are not prints that would take the prize in art photographic exhibit, for the tints are delicate in tone, looking like a faint wash drawing in monochrome. But it is a most interesting experiment to first photograph a flower and then make a print of it from colorings supplied by itself and companions.

An interesting experiment may be made after the following directions: The paper used is Rives or any other good photographic paper. It is cut in sheets of desired sizes—small sheets are the more easily handled—and floated on a bath of a saturated solution of nitro-prusside of sodium. The process should take place by lamp or gaslight, and the paper dried in the dark. Before printing, make up a solution of two thirds of an ounce of proto-sulphate of iron. Print the picture until a thin outline is visible; remove from the frame, and immerse in the bath of iron. The print will immediately develop up into a rich Prussian blue. As soon as developed the print is washed in running water until the whites are cleared. A much more interesting experiment may be made by sensitizing gelatin paper with the nitro-prusside of sodium. The gelatin paper is first immersed in a bath of chloride of ammonium, made of one fourth ounce of chloride of ammonium and eight ounces of water. The paper

is drained and then transferred to a bath of nitrate of silver, made of two hundred grains of nitrate of silver to five ounces of water. It is floated on this solution for two or three minutes; then drained and dried in a dark room; then floated on a saturated solution of nitro-prusside of sodium. When dry it is printed under a colored print,—not under a negative,—and when viewed by transmitted light as one views a transparency, the original colors of the drawing are seen in the print. An experiment was made with a slow plate, and the result was very beautiful, although the colors were not as strong as the original colors of the print.

Some very curious effects may be produced by using salts of iron for sensitizing the paper. Make up a solution of eight ounces of a saturated solution of bichromate of potash, four ounces of water, and two hundred grains of citrate of iron and ammonia. Float the paper on this solution until thoroughly covered; drain and pin up to dry in a dark room. This is a printing-out paper, and is somewhat slower than the silver paper. Print until details are well out; remove from the frame; wash well in running water or in several changes of water; then immerse in a tray containing a saturated solution of gallic acid. This darkens or further develops the print, which when finished is of a pleasing brown. The paper used should be rather rough, as it gives better effects.

To obtain the brown tone made by gold, the print after washing may be toned in a gold solution made of two grains of chloride of gold and four ounces of water. Keep it moving in this bath for two or three minutes; wash well, and place it in the gallic acid bath until of dark enough color.

Rich blue tones may be obtained by using a ferrocyanide of potassium bath after washing. Make a bath of eight grains of ferrocyanide of potassium to eight ounces of water. Immerse the print in this bath for two or three minutes; wash well, and develop with the gallic acid solution. The color will be a greenish blue, but by dipping the print into a very weak solution of muriatic acid a brilliant blue will be the result.

Red prussiate of potash used in place of the gold bath, allowing one grain to each ounce of water, will give a bluish-black print. Dipping a print in a solution of borax deepens the color and also brightens it.

If the prints made with salts of iron show tinted whites they may be cleared by immersing the prints for a few minutes in a weak solution of ammonia.

JAPANESE PAPER

Japanese paper makes one of the most artistic mediums for certain kinds of photographic prints. It is not desirable for negatives with fine detail, but is specially suited for negatives with broad masses of lights and shadows. The paper, while very thin, is of tough fibre and does not tear in the process of sensitizing. The paper must first be salted, the salting solution made more adherent by adding a little gum sandarac or pure white gum arabic. A good solution is made after the following formula: Water, 10 ounces; gelatin, $\frac{1}{2}$ ounce; chloride of ammonia, 50 grains. Mix thoroughly, and add $2\frac{1}{2}$ ounces of a 10 per cent solution of gum sandarac dissolved in alcohol. Coat the paper

thoroughly with this solution, either by floating or applying with a brush, and dry. When dry sensitize with a solution of nitrate of silver, dry, and print. The print may be toned in a combined solution or in separate baths. The combined bath gives the more pleasing tones, and if the solution contains the proper amount of hypo there is no danger of fading or discoloring. The print is mounted at the corners on deep cream or ivory tinted paper. The Japanese paper may be obtained of almost any importer of Japanese goods.

It is well worth trying a few prints on this paper. No other paper equals it in artistic merits.

AMMONIA PERSULPHATE

Before the discovery of ammonia persulphate as a reducer of too dense negatives there was no chemical known that would attack the high-lights in preference to the shadows. All reducers, with the exception of the ammonia persulphate, attack each portion of the plate at once, consequently, if the shadows are thin and the high-lights dense, the result of the reduction will be to almost eliminate the detail in the shadows during the process of reducing the high-lights. In spite of its excellent qualities as a reducer it is not as generally used as would be supposed; indeed, it has yet to come under the notice of many amateurs.

Ammonia persulphate comes in the form of white crystals, which readily absorb moisture and quickly deteriorate if exposed long to the air, or if the bottle containing it is not tightly corked. The formula for use is two ounces of the salts to ten ounces of water. The negative previously washed from the hypo is placed in the bath and left for a period of three to five minutes, rocking the tray now and then while it remains in the bath. It is examined, and, if reduction has proceeded far enough, the plate is washed and placed in a bath composed of one ounce of sulphite of soda to nine ounces of water, in other words, a ten per cent solution. The sulphite of soda at once stops the action of the reducer. If the negative to be reduced is very dense the proportion given above is the amount to use, but if it is not very dense it is better to reduce the solution one half. The salt attacks the high-lights first, and the half-tones and details in the shadows remain unchanged for some time, so that by watching the plate it may be removed before there is any action on the thinner parts of the plate. If the solution begins to attack the shadows before the high-lights are sufficiently reduced, remove it at once from the solution, wash, and place in the bath of sulphite of soda. Wash again and return to the reducer until the high-lights have reached the proper density. The action of the sulphite converts the persulphate into sulphate which has no action whatever on the plate. The return to the reducing bath causes the salt to first attack the high-lights as when first placed in the bath, so that one can control the reducing of his negative and prevent the salts acting on the part which needs no reduction.

Ammonia persulphate is excellent to use in local reduction. In reducing locally the place to be reduced should be surrounded by glycerine, applied with a brush. The glycerine prevents the spreading of the

reducer beyond the parts to be reduced. Places treated locally should be rinsed and brushed over with the sulphite of soda solution.

Intensification is only another name for the redevelopment of a negative. Mercuric chloride and ammonia are the chemicals more commonly used, but far finer results may be obtained by the use of used hydrochinon developer added to a solution of citric acid and red prussiate of potash. Take $2\frac{3}{4}$ ounces of used hydrochinon developer, 1 ounce of a 10 per cent solution of citric acid, 1 ounce of a 10 per cent solution of red prussiate of potash, and $2\frac{1}{2}$ ounces of water. Wash the negative to be treated, and develop in this solution until the required density is reached. Wash well and dry, and if not dense enough the process may be repeated. This bath is an excellent one for softening contrast in harsh negatives, and will remove yellow stains if not too deep.

Intensification with copper is also better than the mercury intensification. The formula calls for 150 grains of sulphate of copper, 150 grains of potassium bromide, and 13 ounces of water for solution No. 1; and 180 grains of nitrate of silver, and 8 ounces of water for the second solution. If the negative is dry it must be washed for half an hour, and then placed for ten minutes in solution No. 1. Rinse well and place in solution No. 2 until it is blackened. Wash well. This method of intensification avoids the after destruction of the plate as sometimes happens with the mercury solutions.

ANSWERS TO CORRESPONDENTS

C. L. Morehouse—Your picture of the famous Cornwallis tree was duly received and will appear in an early number of the PHOTO ERA, doubtless our Historical No. 2. The glossy prints are excellent for half-tones, but not desirable to include in the collection of historic prints on account of their liability to fade or discolor. We shall be glad to receive the platinum print and to place it on file with our other historic prints.

A. W. S.—It is not at all necessary to have the interior of your dark room painted black. Keep your plate in the rays of red light from your lantern, and there will be no danger of fog. Your lantern is an excellent one, as I can testify by personal experience, having used one for several years. The opal glass is to use in examining your negatives in the fixing-bath, and is sometimes used for making lantern slides, though it

requires a long exposure. Do not open the door that covers the opal glass directly on plates that are yet in the developing tray.

L. S. Place—The historical pictures which you mention will be a valuable addition to the collection of the Connecticut department of the Guild. In the July number of the PHOTO ERA, mention is made of the old Avery house, now destroyed by fire, and of the Ebenezer Avery house. The figures in the pictures, unless too prominent, will not detract from their value as historical pictures.

E. Marks, Jr.—The Guild is very glad to welcome you as a member and to know that you can contribute so many valuable pictures to the collection.

Charles H.—A photometer is not, as you suppose, an instrument designed to tell the time of exposure for a plate, but for measuring the visual intensity of the light.

Emily H.—The iridescence which you observe on the film of some of your plates may be removed by rubbing the film gently with a bit of surgeons' cotton dipped in alcohol.

H. G. F.—The simplest way to dissolve crystals is to place them in a funnel; set the funnel in a bottle and pour hot water through the funnel. Hypo crystals, if placed in a bag of cheese-cloth, and boiling water turned over them, will dissolve quickly, and the solution will be clear and free from the dirt which is always found in greater or less quantities in hypo.

George, L. T.—To keep liquids from oxidizing when desired to set away for some time, pour melted paraffin wax over the cork and neck of the bottle. To remove a glass cork from a bottle, drop a little sweet oil around the base of the cork and let it remain for fifteen or twenty minutes. At the end of that time the cork may be removed with ease.

Herman F.—The spots on your negatives undoubtedly come from careless handling when taking from the plate-holder and storing in the plate box. When plates are stored in a box to await their time for development they should be placed film to film in the same way they are packed at the manufacturers.

Round Robin Group—H. G. Dorsey, of Granville, Ohio, would like to form a Round Robin Group in his vicinity. Will Ohio members please communicate with Mr. Dorsey?

Portraiture by Flash-light

WILLIAM S. RITCH

PROBABLY the most interesting part of a photographic magazine is the pictures, and almost every one will look them over and examine them carefully before reading a word. When the pictures accompanying this article are found to be taken by flash-light some may be kind enough to say "Well, they are fine for flash-lights." People are always making excuses for the flash-light as if it were some poor kind of an affair which could not be expected to make a pleasing picture, much less an artistic one. Of course most of the portrait work done with the flash is very poor. At an evening party, some one will suggest that a flash-light picture be taken of the group, and some one with a camera will set off a cartridge right in the face of the whole crowd, after turning out all the light in the room; then after the plate has been put through the worst sort of development, nothing can be expected but a ludicrous picture. Not a particle of thought has been given to the work from beginning to end. Can delicate shadows and half-tones be expected to stand such a strain? What we claim for the flash is that any effect whatever which can be obtained by daylight can also be made with the flash, if the same thought and care is put into the work; and further than this, results can be had with the flash by almost any one with an ordinary lens which it would be difficult to obtain by the most expert with a lens of the highest type, providing a certain amount of brains is used in the lighting, exposure, and development. With a good flash machine the exposure can be controlled to a certainty and any lighting whatever can be made by simply moving the machine about the room. Baby can be eating her dinner in her high chair or playing in any corner of the room and an exposure can be made by simply placing the machine in the position to make the lighting desired. It is possible to get enough light with an ordinarily strong flash to stop down as far as $f\ 32$ so that great depth of focus can be obtained if necessary.

In speaking of the pictures accompanying

this article the writer begs to disclaim any special credit for what merit they may possess but would prefer to give the credit to the flash-light process, and believes others who have had success with daylight exposures could use the flash to even greater advantage.

We believe that the home is the only place to make pictures of children, especially the baby, where the surroundings are entirely familiar and he is happy and at ease, but think it would hardly be practical to secure a lighting with daylight to make these pictures and to catch those ever-changing expressions. Such scenes as "The Picture Book" and "Child and Doll" are probably enacted every day, and one could step in and make these pictures at almost any time with very little trouble. Judged from a high art standard, these pictures probably have their faults; most amateur photographs do; but we believe that the first requisite in a portrait is entire naturalness of pose and expression, and these can be had with the flash-light in a high degree. The flash-light portrait on the opposite page is a good example of its class.

Having discussed some of the pictures, we will now turn our attention to some points to be observed in making flash-light exposures. Why do nine people out of ten turn out all the light in the room when making a flash-light exposure? Every one knows that in the dark the eyes are expanded, and when the exposure is made the subject is caught with these expanded pupils, the result being a stare; besides, how can an easy and natural expression and pose be caught in the dark? We find better results can be obtained with plenty of gaslight—the more the better; even four good jets in a small room would not be too much; the time elapsing between the opening of the shutter, the flash exposure, and the closing of the shutter need not be more than a couple of seconds. There need be no hurry whatever, as it would take considerable time for the gaslight to make an impression on the quickest plate. We often open and close the shutter a number of times



FLASH-LIGHT PORTRAIT
BY WM S RITCH

PHOTO
ERA



STAND ROCK
BY SWEET

before catching the subject in a suitable pose for an exposure. We are presuming that the work is being done at night; of course, in the daytime, when daylight enters the room to a certain extent, more care must be taken in this respect and as much daylight as possible excluded from the room.

We do not always make our exposures with a cartridge placed in a dustpan, as in our first attempts. As soon as we considered the flash-light seriously, we purchased a lamp or machine to set off the flash at a distance from the camera, so that we could take our stand beside the camera to watch for the proper moment for the exposure. A very good machine can be purchased for a few dollars, the one we are using at present being the "Lieber," consisting of a little air-gun at the top of an iron stand, which can be raised or lowered to the proper height, and which is operated by a bulb at the end of a ten-foot piece of tubing. We have lately joined this tube to the camera shutter, making one bulb do all the work, which is quite an advantage, as, by pressing this bulb at the proper moment, it opens the shutter and makes the flash, and upon releasing the pressure from the bulb the shutter is closed, so that the whole operation is practically instantaneous.

One thing necessary in flash-light work is the quickest isochromatic plates. Other plates may do when the subject and the surroundings are light in color, but for general use we have found instantaneous isochromatic plates to give us the best results. We have had better results with Cramer's plates than with other makes, but we are certain that it was not the fault of the plate, but rather that the developer which we used was more suitable for the Cramer plates than for the others. Success in photography depends upon lighting, exposure, development, and printing being in perfect harmony; one wrong step and the result is a failure. Of course the flash-light is a concentrated light, and the print will be of the soot and whitewash order if the plate is developed exactly the same as a plate which has been exposed to a soft diffused daylight; but contrast can be controlled to almost

any extent in development and by using a diluted developer, working very slowly and not developing too far, we can obtain almost any degree of softness which may be desired. We use Seed's Eiko-Hydro powders, but, instead of diluting with four ounces of water, in accordance with the directions on the package, we use sixteen ounces of water, taking ten or fifteen minutes for development. Then in printing we use a soft bromide or platinum paper with a developer which has a tendency to produce softness, so that at last we obtain a print as beautifully soft as can be obtained in any other way. Lighting by flash-light should be exactly the same as by daylight, the advantage with the flash being that it is movable. A good book on the subject of lighting is Inglis' *Artistic Lighting*, while good articles are constantly appearing in all the magazines on the subject of lighting in portraiture. The inexperienced might try the following: Place the light five feet to one side, three feet in front of the sitter, and about three feet above the head. By placing the light higher or lower, more in front or farther back, all sorts of effects may be obtained, according to the character of the subject. No amount of reading can teach any one how to light a subject; it is a matter in which good judgment must be used in each case. We have found it better to place a piece of cheese-cloth between the light and the subject, to diffuse the light, and if the walls of the room are dark a sheet should be placed on the other side as a reflector, the same as in daylight work. If the walls of the room are of a light color no reflector need be used. The reflector should be about five feet distant from the sitter. The distance of the light from the subject and the arrangement of the reflector, together with the amount of powder used, all go to make up the general effect of light and shade which a little experience will teach. Our cheese-cloth is a piece about three by six feet square, with a long piece of tape drawn through one end. With a couple of thumb tacks we can easily stick this up anywhere, and the reflector is a sheet arranged with a drawing string in the same way.



THE PICTURE-BOOK



CHILD AND DOLL

FLASH-LIGHT PICTURES
BY WM S RITCH

PHOTO
ERA



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Boughs are daily rifled
By the gusty thieves,
And the Book of Nature
Getteth short of leaves.

—Wood.

Photography from a Painter's Standpoint

W. FORSYTH

I TAKE it that there are two motives always present with a person who is skilled in photography. One is his art feeling, his expression of the artistic; the other is loyalty to what the camera and the plate ought to do, what it is most calculated to do.

I am pretty sure that there is right here a division among you as to which one of these two elements is to govern; and I think most photographers are rather inclined to favor the side of mechanical skill, the highest mechanical rendition of a thing by means of skilful manipulation and a perfect plate, etc. Of course, a great deal of skill and knowledge enters into all that kind of thing. I think most photographers are rather inclined to favor that side for technical reasons. They want to reproduce the object by the means which they possess, and anything that falls short of that arouses in a conscientious man his questioning whether it is just or right to go beyond the actual use of the instruments which he employs. I suppose there will always be photographers who will favor literal work, notwithstanding the growth of what is called the "new school." I do not favor either of these. I think that probably there is a good deal of prejudice among artists to photographs at all, but I do not see

any reason for it. This is a controversy, however, with which the true artist need not meddle; it does not come within his province, nor does he want it to. Even in photography the man is not required to go beyond his field as a skilful photographer, or consider questions which are perhaps superfine.

But it is not that development of photography which of late years has directed most attention. What is called new photography is at present in the public eye everywhere the world over, wherever attention is paid to photography at all; and the new photography is a distinct attempt to bring photography within the field of art. There is a constant discussion that I can see no use in going on as to whether art and photography are the same, or whether they can be made the same, or not. I think it depends altogether upon other things. The new photography, I suppose, is quarreled over among your people just as much as it would be between the artist and photographer of the old school. The new photography aims to make a picture, and it sometimes aims to do things that hitherto have been done by the artist — by the painter. It produces, in a way, the special lines of development of an artist in his sight; that is, to single

out things that are especially adapted to the person advertising them, and to develop them according to his light.

I think that the origin of the new photography was really dissatisfaction with the results of the machine. Probably its first origin was through accident. I do not know about that. It would be interesting if one could follow it back and find out where the diverging line commenced; whether through a happy accident in the taking of a picture by means of the camera there arose the manifestations of the new art. But I think it was in the dissatisfaction of what is reproduced by simple mechanical means, *i. e.*, the camera. You can, for instance, take a person's photograph so that any one will recognize him. The actual facts, such as the construction of the face, etc., are there, and yet you find that the picture is not satisfactory; there is something lacking. The sitter or his friends are not satisfied with what has been done. Hence I think all the research of recent years has been an endeavor to get over that fact, to reach out for something else, something more expressive of both the character of the sitter and the character of the photographer. That I look upon as the whole thing in the present development of photography, and this phase will probably remain for a long time to come.

Of course, in a photograph a great deal depends upon the manipulation of the plate. The old-style photographer objects to that, or I think he used to. Whether he does now or not, I do not know. But the manipulation of the plate has been a recent injection in the art of photography. In many cases it is not called legitimate. There are so many means by which the plate can be improved, from the point of view of art photography, or, in fact, from a purely practical point of view. There are various ways of developing pictures, by way of papers, by printing, by manipulation of all kinds, so that the result is entirely different from what was formerly obtained. Instead of the hard, bare statement of fact, however skilfully done, we now see efforts made resulting not in the bringing out of everything, but in the concealment of something, or in the elaboration of some special part at the expense of the other; the subjection of things that are

not conducive to the betterment of the picture; the accenting of light or the subjection of light; the treatment of different parts of the picture, or the treatment of different figures in the same picture; the treatment of different parts of a landscape. All those things go towards the making of what is called the new photography. I think it has been called a great many names — both here and abroad, but principally here in America — but it has been carried so far that in nearly all of the recent exhibitions there has been a department of the new photography.

This is true of all the exhibitions that have taken place for the last five years. I think it originated in Dresden, at first, or in London — I forget which. From there it has spread to every capital where great exhibitions have taken place. These pictures were not always placed in competition, or at least were not at first, but were selected especially with regard to their artistic qualities — qualities that were approved of by artists and painters, and accordingly hung up in those exhibitions. Probably this was not after any argument as to whether they illustrated art or not, but because they were beautiful. The fashion has spread to this country. We all of us have seen the efforts of specialists in this line, men whom you can hardly call photographers in the old sense, because they are constantly engaged in experimenting in the development in the new photography. They want to bring nearer and nearer to the artistic standard what they are capable of.

I do not think that this, however much it may be followed out, or however far it may be developed, can be followed to a conclusion by every photographer. For instance, one of your photographers this afternoon called attention to certain things that always ought to be in the mind of the photographer who is vitally interested in making good pictures. But this recent development is necessarily out of the question and out of the interest of most photographers. Yet for that reason it should not be condemned by the rank and file of the profession simply because it requires pleasure and requires a special temperament as well as industry and force. Most photographers have neither the time nor the means to follow out this idea.

Right here enters in the principal question in dispute between artists and the new photography, viz.: Is it art? They are trying to put a label on the thing, which I think is an unnecessary process; because, if a thing is beautiful it is beautiful, and that ends it. If it is beautiful enough to be termed a work of art, it is art, without including photography or without excluding it. A beautiful thing necessarily stands for itself; and if it be within the limits and bounds of photography, why not follow it out, if you have the temperament and the time that is necessary to the making of it?

To follow it out to its utmost perfection, of course requires, first of all, feeling. No man who follows photography can ever approach an artistic development of photography, or approach art pure and simple, who does not first feel, and feel intensely, the appeal of the thing to him artistically. He must have that within him, and he must be moved by that from without before he can hope to do anything at all that is worthy; otherwise, his work will be contradictory. He will produce what I believe you people call fuzzygraphs, when you juggle your camera and make things, through some mistake or other, the same happy accident, produce something that is not within your original design or intention. The result of such an accident may be a very pleasant thing to look at, but unless it is a legitimate result of an intent to reach some ideal that actually moves you, it is not art. If it is just an accident, a pretty picture without any intention, without any appeal to you beforehand, it is only an accident, not a work of art.

The condition which the artist must meet is, is it capable. Has he the temperament to know what to do not only afterwards, but

beforehand? Can he, by the combination of colors, of light and shade, of atmosphere, etc., attain his object, whatever it may be, in the picture? Does he feel as the artist feels? If he does not, he is simply making use of the machine and the trickery. That I should not call legitimate, and as opposed to that, I would take the stand of the stickler for the clear plate against the trickery every time. But I would take the side of the artist photographer who has an intention and pursues it in the same manner that the artist does. If he has that pronounced characteristic that dominates the artist, then he will do something well. He will attain something more than a fixed, frozen, accurate representation of the person portrayed. If he takes a landscape, he will treat that landscape both before and after so that it will reproduce the sentiment that moved him at the sight of it. If he reaches that aim, he will bring photography into the close neighborhood of art. Therein enters individuality pure and simple. The individual is everything in painting and so in photography. The individual settles the whole business.

Artists and photographers do not often come very close to one another, except in this latter day phase of photographic development; but there is one thing that every sincere photographer who is really interested in his profession and who has any spark of art in him, is equally interested with the artist, and that is, in the seeking out of the beautiful. In that line, the artist and the photographer are in harmony. In that they are both artists. They are seeking out the things that most appeal to them in the world and are trying to perpetuate them because they are beautiful.

That is the ultimate development of art photography and of art itself.

A Talk on Lenses

L. F. DEARSDORFF

IT IS not my purpose to come here to teach you anything. I only want to remind you of a few things which you yourselves already know, but which you sometimes forget. The subject of lenses has been a very perplexing one to a majority of photographers, and I think you will all admit that next to the operator the lens is the most important factor of your outfit, and at the same time that it is perhaps the least understood by the photographer. A gentleman said to me, yesterday, that he did not care to know anything about lenses; all he wanted was the finished product. He said the optician would finish it and deliver it into his hands, and he would work it. That is all right, if a man knows how; but suppose that you were to go to a piano store and say: "I want a piano. If you will deliver me a fine piano, of the proper gradation of tone, from the lowest notes to the highest, I will play it." Could you do it? No. Neither can you operate a lens if you do not know anything about it. You could make a noise on the piano, of course, but could you make any music? The finest instrument in the world will not make music unless one knows how to play it. Neither will a lens make the best picture unless one knows how to use it.

It was my purpose to call your attention to some points in relation to light in general, which are perhaps not absolutely necessary for you to know, but which it would be an advantage to you to know. Time, however, will not permit, and I will devote my attention to some of the more particular points about the lens. Of course we must know this much, that there are a great many kinds of light, and that the quality of the light makes a vast difference as to the result of the work, and all that sort of thing. So you ought to remember that to use your lens properly you must look to the quality of your light.

The object of a lens is largely to increase the capacity for shortening the time of exposure. An ordinary pinhole will make an image just the same as a lens will, and the real purpose of

the lens, primarily, is to increase the size of that pinhole. That is plain and simple.

Two elements enter into consideration—light and shade. If you know how to handle your lens, and you have one which is properly constructed, of course you will get a gradation of tone from extreme high light to the deepest shadows. That is what makes your picture. The adjustment of the lens determines how you will get these effects.

If you have a lens properly adjusted, and you know how to manipulate it, it is an easy matter to get a fine negative. If you do not know how to manipulate your lens, you cannot get a fine negative, and I defy you to print from a poor negative. A great many photographers ask: "What kind of a lens shall I get?"

I am asked every day this question: "What is the best kind of a lens to have?" Well, that is not an easy question to answer, unless one first knows what you are going to do. If you are going to do portrait work you want a lens especially constructed for that work, and you will find many lenses on the market called portrait lenses that are not, properly speaking, such.

I have sometimes heard it said that it seemed that when a man did not know how to do anything else, he went into photography. (Laughter.) But, without desiring to flatter you, I will say that the faces of photographers here are of more than average intelligence displayed by photographers in many places. (A voice: "I thank you!")

It is highly important that you select a portrait lens with care. Of course, one man may produce a good portrait with a \$25 lens—as good a portrait as his brother photographer may produce with a lens costing \$225. While that is possibly true, yet the question remains, would not the man with the \$25 lens have produced still better pictures with the higher-priced lens? I do not mean to say that by merely spending that much money for a lens you are going to add to your artistic ability, but the



PORTRAIT
BY J B SCHRIEVER
Scranton Pennsylvania





PORTRAIT
BY D D SPELLMAN
Detroit Michigan



PORTRAIT
BY CHAMBERS
Montgomery Alabama

PHOTO
ERA



OTHELLO
BY THE COOKE STUDIO
Elkhart Indiana



THE LADY IN WHITE
J E GIFFIN
Wheeling West Virginia





PORTRAIT
BY GARO
Boston Massachusetts



MY DOLL
BY HARRIS ART GALLERY
Portsmouth Ohio

PHOTO
ERA



A SOUTHERN GIRL
BY COLE & HOLLADAY
Durham North Carolina

manufacturers of lenses have put enough quality into their work to counteract many of the shortcomings of the photographer. The quality of the light, the nature of the subject, the time of exposure, and all that kind of thing must enter into your consideration ; but if you are compelled to compensate for the defects of a lens you will find it up-hill business to undertake. Many photographers, I am sorry to say, are laboring along that line to-day, as my experience has told me.

I want to call attention to the matter of stops. I am often asked, "What kind of a stop is the best to use?" I only give one rule for the use of stops, and that is, to use the largest stop that you can to obtain the necessary definition. Never use a small stop if you can help it. The smaller the diaphragm, the flatter will be your image ; the larger the diaphragm, the more rounded you will get the image. The beauty of photographic work is in the stereoscopic effect. Let us see why this is. We all have two eyes with which Divine Providence has supplied us. Divine Providence is wiser than we. Why have we then two eyes? How many can tell? I will tell you two reasons that enter into it. Of course, with the aid of two eyes we are possibly able to see at a little wider range. With two eyes we have a range of exactly one hundred and eighty degrees. That is not necessarily true, but from the nature of the construction of our face, it is a benefit. But the greatest point is that it gives us perspective. We see from two points of view. I hold my finger in front of my face and close one eye, and I see my finger partially. I close the other eye, and with this I see the finger over there. This proves that I saw a little more than half way around my finger, because I got a stereoscopic effect. In that way we are able to judge distances. A man with one eye cannot play baseball very well because he cannot tell where the ball is exactly, and he may miss it by six inches. You cannot close one eye and turn around and walk ten feet and put your finger exactly against a pencil or any projection, because you cannot measure the distance. That is the reason we use a large stop. The larger the diaphragm, the wider the angle of incidence, because pictures

are made by light proceeding from a point in all directions, and the wider the angle of light the more stereoscopic will be the effect that you get. That is why you use a large stop.

Another point is, depth of focus. The optician will tell you there is no such thing as depth of focus in a lens, and that is true, optically speaking ; but take three lenses of any make, I do not care whose — I see there are one or two opticians in here now — and I will defy anybody to produce three lenses, but what any one of you will select one out of the lot which you like better, because it has a little greater depth of focus than the other. That is due to an optical defect in the lens. A perfectly optically constructed lens has no depth of focus, that is true, but a lens should not be absolutely correct mathematically, because you don't want it that way. No one wants it that way, and so the correct arrangement and adjustment of the different lenses with reference to their refractive or dispersive power, chromatic spherical aberration, relative curvature, are the determining factors as to the particular points of focus. If you could construct a lens so that there were no absolute sharp point about it, and yet sharp enough to please the eye, there is not that difference of comparison between the absolutely sharp point and that which is not absolutely sharp, and we overlook these defects. The public overlook them. Now, if you can get a lens of that kind, that is what you want. I find it so every time. I have had seventeen years' experience in selecting lenses. I was the scapegoat for ten years of two different firms. All their troubles came to me, and I was supposed to answer all questions. I did answer them, sometimes probably correctly and sometimes according to guess ; but I seem to be able to satisfy the people and so they come to me.

Another point is the flatness of field of your lens. It is not desirable to have an absolutely flat field except for certain purposes. If I were going to make a copy of any picture, I should want an absolutely flat field lens that would get it sharp ; but if I were going to make a group or a portrait, I would not want it, for the simple reason that when you have a group in front of you and look at this side and then at that side the head is round like a ball ; when you are

viewing a head straight in front of you, you see around a circle. Suppose the head is, exactly, a perfect sphere, and suppose you have another perfect sphere. I look at these round spheres and I get a cross in the center, and everything is a perfect circle in front of me. Now, light passes to the plate. The plate is perfectly flat. As the light strikes the plate the image is drawn out, one edge striking first, and so on out to the other edge. Instead of having a round image, you have an oblong elliptical head. I have seen pictures that nobody would want.

There are two points for you to consider. The first is, will you have a lens that cuts absolutely sharp off the corners of your plate and gives you this distortion, or will you have a lens that does not cut quite so sharp at the corners of your plates? I suggest a compromise. You do not want to have it fuzzy. The lens angles most always remain the same, but there are exceptions, there are distortions. The artist who paints a picture will tell you that he never makes it in perfect perspective, because it would not look well; it would be stiff and ungraceful. That is what we want to avoid in pictures made by photography. We do not want exactly to follow the painter, but we want something that is presentable, at any rate; and so for that reason I could not recommend a lens with an absolutely flat field even for group work. Any circle will give you sharp images at the ends which will be a little bit larger on your plate, but which will you have, a little larger on the edges of your plate, or all the same size? It remains for you to decide. (Mr. Hearn: "Take crooked faces!") You can have the lens do it. You want definition in your shadows. There are many lenses on the market that you can buy at from \$40 to \$50 that will produce a fine image, but do you get the gradation from the highest lights to the deepest shadows? Sometimes you will strike it but you will not always do so. You should see to it that you have a lens that will do it with almost any kind of a light. The polish on a lens determines to a great extent the detail. A lens that is finely polished will give you a nice gradation of tone, other things, of course, being correct, such as curvature, etc., from your highest lights to your deepest shadows. A lens that is

not perfectly polished will give you diffusion. You cannot develop it. You will not be able to get that beautiful detail in your shadows that you want.

Now, as to brilliancy of image; some lenses will give you a very correct drawing, perfectly sharp, yet the image seems dead. And why? I wish I had the time to explain this, because I see such a great tendency among photographers to buy something that is cheap. A good lens cannot be made cheaply. It is an expensive process, for there must be correctness for spherical and chromatic aberrations. It is impossible to make a lens that will be perfect in these respects — absolutely impossible. Ground and spherical curvature cannot be wholly eliminated; yet these are corrected to such a great degree that no human eye can detect it in the ordinary photographic way.

The rapidity of a lens determines, too, what you are going to get. You want a lens with a wide opening that will give you as much depth as possible and good defining power. Baby pictures count for quite a great deal, and we have some pretty large babies that complain when you time too long. In reference to the adaptability of the lens to the class of work, is your lens suitable in this respect? Have you a lens that will do your work? Are you making groups with a portrait lens? Are you straining a point and compelling your customers to take a picture that you yourself are not satisfied with simply because you don't want to buy another lens?

I am a dealer in photographic supplies, particularly in lenses, but, leaving aside the commercial aspect, you know that it pays to get a good article, and if a proper instrument pays for itself why not have it? You should have a portrait lens for portraits and a group lens for groups. It has been my province to supply lenses especially fitted to different classes of work. That is why I speak of this. It matters not whether you ever speak to me about a lens or not, I am going to tell you this just the same, that wherever your dealer is, look to it that you get the right kind of a lens, suited to your work. If you do not understand it, consult somebody who does, and get the lens that will

suit you. If you have a dozen lenses you will not have any too many. See that you have enough, so that you will have sufficient for each kind of work. If you went to a clothing house to get a suit of clothes and you were a lean man, you would not select a suit intended for a very corpulent man. You would not like to wear it, nor would the corpulent man feel comfortable in your clothes.

I want to speak about another point which is important. Some photographers have a certain height for their lens and keep it there all the time. They do not figure that you must have certain effects here, and quite different effects there (illustrating). If you have a short lady who would like to appear tall, where would you put your lens? Have you ever thought about that? If you want a short lady to appear shorter still, get your lens up like that and look down. (The speaker illustrated the effects produced by using the lens at different heights.) You should place your lens properly. In doing so, you have to take into consideration the focus of the lens. Do not be afraid to use a swing back. Try it till you find out where is the best place to use it. If you do not know, ask some one else, and he will probably tell you. Some photographer will be glad to tell you how to use the swing back so as not to distort the image. Do not be afraid to use a lateral swing either. If you are photographing a bust or large head, this shoulder may be in focus and the other out of focus. Why? You did not use your swing back enough. If necessary, you can place the sitter in an inclined position and still retain the focus pretty well, with both the front and the back shoulder, and make a much more pleasing image. This is a matter that probably is controlled by the lens.

With reference to the distance at which you work from your subject,—if you do not have the proper distance you need not look for the proper result, no matter what kind of a lens you have. If you are too close to your subject, the nose may be too large and the ears too far back on the head. The part which is towards the lens is too prominent. This shoulder sticks up too high. If sitter has his hands in front of him, his hands will be too large. These are unpleas-

ant effects. You must remember that you are limited. You may have a short operating-room, and, if so, there is only one thing for you to do and that is get a lens that will fit your operating-room, and grin and bear it. The proper distance for a cabinet-standing figure is somewhere in the neighborhood of twenty to twenty-five feet. That is recognized as the best distance; for a cabinet head or bust picture, from ten to fifteen feet is considered the best. I give you these figures not from my own experience, but from that of successful photographers with whom I have talked in regard to the matter. The care of your lens is an important point. Photographers who had made a little scratch on their lens—a scratch so fine that you would be surprised—have come to me, and because it was a very fine lens they were all broken up over it. They thought it was seriously injured and wanted to know if I could not polish it off. I told them, "Yes, I can polish it off." Then they asked, "Will it injure the lens?" Sometimes, I am sorry to say, it will; sometimes it will not. If I think that they want it done real bad, unless it would injure the lens I decline to undertake it. I generally tell them not to do it, as a little scratch on a lens does not injure it to any great extent; but when you sweep your operating-room, perhaps only once a week or once a month, the dust will fly and gather on your lens, and that is infinitely worse than a scratch. Dust on your lens diffuses the focus—diffuses the light, slows up your image, and you wonder what is the matter. You complain of your dry plates, you complain of the light, you complain of your developer, when it is your own fault. You ought to know enough to keep the lens clean. Divine Providence has supplied the eye with a cover that raises up and down, one of the offices of which is to supply moisture to clean off the surface of your eye so that you can see. If you do not clean off the surface of the lens so that it can see, how can you expect it to serve you? It will not work. Clean it every day. Hold the lens upside down, and with a piece of cambric, or something soft—absorbent cotton is good (every photographer has that)—dust out all particles of grit or silicon. These are so small that they

fly through the air, but they will scratch the surface. One scratch, as I said before, makes no difference; you would not know it. But when you get millions of them on your lens, you have what we call ground glass, and your lens is injured. The optician who polishes off the surface of a very fine lens would not feel like rubbing it over with something rough, or if there were dust on it, he would not advise you to run your finger across it. Do not do it, but take a tuft of cotton and wipe it off. If it has a scum over it, wipe it with a soft cloth or a chamois that has been washed in bicarbonate of

soda. Then thoroughly rinse in water or bicarbonate of soda. Bicarbonate of soda is all right. You should keep a cap on your lens at all times when not in use. Do not think that the inside of your lens never needs cleaning. I do not care how much you protect it, it will attract moisture from the atmosphere, and the moisture that is in there, being exposed to a current of air, will condense and be deposited on the lens, producing a film over the surface of the lens, diffusing the focus and slowing up the action of the lens. Wipe that film off carefully before exposure to light and air.

“Camera Work” for October—An Appreciation

BY THE OFFICE-BOY

MR. CUMMINGS axed me yistiddy if I cud preciate *Camera Works* this munth fer him, as he wuz bizzy and hed to go fishin. I think if I had the choice of preciatin *Camera Works* and goin fishin, I'd go fishin too, but Mr. Cummings had first say.

The cover on *Camera Works* this time is jist the same as it wuz the last time, also Eastman's ad on the back. I bleeve Mr. Steishen painted thes, and they wud hev been hung at Munik or sumwher, but the committy sed they wuddent advertise Eastman fer nuthin, and Mr. Steishen wuddent pay the price.

The first litterary artikle aint stuck in the book, and bein hedded with red ink is properly ment fer framin. Howevver I didn't frame mine as it's only annuther one of Mr. Stiglitses tails of woe and tells about how mutch munny he's losin givin *Camera Works* away. Hear-after he's goin to charge five dollars a yere if paid in advance, and not a sent less than eighteen dollars a yere if not paid in advance. He N. B.'s that *Camera Works* are so very presshus thet subscribers ort to git it mailed in speshul cardboard boxes and hav it sent by reggisterd male. I miself think even this is risky, and hev written him to kno how mutch it will cost us extry to have ours sent

over to Boston in a crate by an A. D. T. messenger boy. When I'm buyin a gold-mine I like to be shure I git it.

On the next page he sez thet while eighteen dollers is the price at present fer last yere's *Camera Works*, he's goin to raze the price sum more without further notis if he feels like it. If I want enny more I'll take chances on gittin notis, so aint worryin mutch about that.

The first picture in the book is an annonni-mous dunjon witch seems to need scrubbin. It's a butiful and sentimental studdy full of mistery and awe. Then foller two more annonnimous dunjons by the same artist. These works is all masterpeses, full of the most exquisite interior work, and convey the sentiment of roomytism most admerably.

The next picture is a studdy of a ded man and a gate. The pose of the ded man is natural and lifelike, and the artist deserves gret credit fer the way he hez develloped the gate.

The first real artikle in the book is called “Evans—An Appreciation.” It's by a noo writer in fotography, but he's verry smooth. I like his stile.

The next artikle is annuther appreciation of Evans, this one bein wrote by Evans himself.

The next artikle is called “Roaming in



PORTRAIT
BY VAN DEVENTER
Decatur Illinois





LA FAVORITA
BY J EDWARD RÖSCH
St Louis Missouri



THE BRIDE
BY J B SCHRIEVER
Scranton Pennsylvania

PHOTO
ERA



PORTRAIT STUDY OF MISS S
BY SWEET
Minneapolis Minnesota



MAGDALENA
BY GEORGE E TINGLEY
Mystic Connecticut





Copyrighted 1903 by George H Van Norman

A STUDY
BY GEORGE H VAN NORMAN
Springfield Massachusetts

PHOTO
ERA



PORTRAIT
BY MARY CARNELL
Philadelphia Pennsylvania

PHOTO
ERA



PORTRAIT
BY F WOLCOTT WEBSTER
Des Moines Iowa



PORTRAIT
BY GARO
Boston Massachusetts

PHOTO
ERA



HEAD STUDY
BY BERT CRAWFORD
WATSON ART STUDIO
Middletown Ohio

Thought After Reading Maeterlinck's Letter," and is about what mite hav bin expected. I read that letter miself and hev been roamin in thort evver sence.

The next attrackshun in this most exquisit and sumpshus publication is a butiful pome by the great modern fotograffic pote, Dallett Fuguet. This pome also shows the effect of Maeterlinck's letter.

The next is an appollogy wherein Mr. Stiglits, of the Photochrome Company, confidentshully and teerfully informes his gentle reeders that J. J. Waddington, Ltd., of London, England, aint in it with the Photochrome Company of New York as engravers. The same appollogy also contanes a few words on Mr. Stiglitses picture, "The Flat-iron," of witch I wil say more later on in this appreciation.

Then cums a fine negro story, by Mr. J. B. Kerfoot tellin all who are not in the Photo Sesesshun to git in out of the wet. The Photo Sesesshun is likened to Noah's Ark, witch the Scriptures tells us contaned mostly birds and beasts, no two alike, and one negro, so I don't think mutch of the simily. I spose Noah is Mr. Stiglits, who built the Ark. The wurst point about the simily is that Noah's Ark was a one-man show, while I allers understood Mr. Stiglits ment it to be understood thet the Photo Sesesshun wasn't.

Next follers annuther dunjon and then a portrit of a gentleman yawning in gum. This is one of the best gum portrits I hav seen sence some of them by Mr. Steishen some months ago. The flesh vallues is excellent fer gum and the wurk on the whole a butiful example of karakter rendering.

Next follers a *beeautiful* artikle on nothin from Nowhere by Mr. Charles H. Caffin the imminent art cricket. This artikle wil no doubt be of grate vallue to fotogryfers, the arthur havin tried verry hard to say a few words on the subject of fotogryphy before droppin off to sleep the nite he rote it.

Then follers an instrucktiv artikle on arki-texshur by Mr. Sidney Allan, the excuse bein Mr. Stiglitzes "Flat-iron" picture. This is follered by annuther pome, the excuse bein the same.

Mr. A. Horsley Hinton of London, England has a long artikle in witch he tells the Photo Sesesshuners thet they ort not to do sech good wurk as they are doin, becuz it hurts the feelins of an "ignorant and brutish multitude" of fotog-raffers not in the trust. He feers thet modern fotogryfy if left in the hands of the Photo Sesesshun will sune be marred by a spirit of "intolerant esotericism." Strange, ain't it, how grate minds run in the same channels? Now I nevver cud hav sed it in sech butiful words, but I allers felt the same way about it. Shake, Mr. Hinton.

Mr. Joseph T. Keiley next writes on Landscape. He is unusually temperit, and don't call ennyboddy "malodorous" this time except printing-ink.

Next follers an initial by Mr. Stiglitz, the subject bein the Flat-iron Building in New York durin a snow storm, this picture havin served as the text fer sevveral artikles, appollogies, pomes, etc. earlier in the book. It is a fine piece of teknical work, slitley marred by sum of Mr. Hinton's "intolerant esotericism" in the shape of a big, black, cut-off tree witch Mr. Stiglitz sez elsewhere ennyboddy else ceptin himself wud hav left out. I think he is rite about that.

We next see that the King of Turin hez sent them placks he prommist, but they ain't meddles. If they had bin, Mr. Stiglits wud hev sent them back, as he dont like meddles enny more sence he got up the Photo Sesesshun.

On the same paige Mr. Stiglits reggisters a kick aginst sumboddyyerruther named Wiesbaden, who was inconsiderit enuff to send sum Sesesshuners sum meddles, and who sed Mr. Steishen wuz a nartist and not a fotogryfer. Mr. Stiglits is thinkin about boycottin Mr. Wiesbaden next yere. Mr. Stiglits next tells us thet he has boycotted the Royal Photographic Sassiety of Gret Brittun fer darin to hav the nerv to compeet with the Linkt Ring. He calls the Royal Sassiety venerabel and consurvativ, but don't hav mutch respeck fer its gray hares.

Mr. Stiglits next sez that the Sesesshuners are goin to boycott the St. Louis World's Fare because Mr. Ockerson wont pay fer his scurshun ticket to St. Louis to jedge the pic-

tures. Mr. Stiglits hez a long hed. He's allers bin willin to put up his munny fer the good of the cause, and would go ennywhere, but when he was a jurror in them shows he hed a shure cinch, and he aint a goin to put up his hard-earned-premium-on-*Camera-Works*-munny now on sich an unsertenty as Mr. Ockerson offers him, for full partickalers of witch see the PHOTO ERA for August. He very ritely sez that "to except under sich sirkumstances wud mene to kast aside all the prinsipuls fer witch we have struggelt. So long."

It is to be hoaped fer the good of the cause that Mr. Ockerson will crawl and rite Mr. Stiglits to send a zibit of the Photo Sesesshun to St. Louis rite away, frate collect. Also send Mr. Stiglits a scurshun ticket so he can go out and see if the hangin committy hev put em up rite.

We also lurn that the Sesesshun is goin to zibit at San Francisco, but Mr. Stiglits hazzent made up his mind yit wether it will zibit at

Chicago or not. Mr. Stiglits sez its hard to forgit sum things, but if the Mare of Chicago will send him a properly engrossed certificat of invitashun he may possibly except.

Finally cums a page in witch Mr. Stiglits refers those of his reeders who are interested in fotograffy and can't find anything about it in *Camera Works*, to a number of maggyzeens wherein they can find it in its purest and most unadulterated form. We are proud to see the PHOTO ERA given a prominent place in this list, and on behalf of the edditors, the same bein fishin at this writin, I wish to thank Mr. Stiglits fer his kindness and curtesy.

On the whole I think this isshe of *Camera Works* is a vast impruvement over former issheers, and in view of the fact thet it is the last isshe of the first volyum and the price will shortly be razed, I can cordyerly rekkommend it to all our reeders as a good investment fer there munny. I speke of course to those who hav munny in bank, as it has alreddy gone up to three dollers.

Photography

An appreciation of photography, by the late Pope Leo XIII.
Translation by H. C. Henry, Litt. D.

Sun-brought with magic of the skies,
The image fair before me lies:
Deep-baulted brain and sparkling eyes,
And lips fine chiseling.

O miracle of human thought,
O art with newest marbels fraught—
Apelles, Nature's ribal, wrought
No fairer imaging.

PHOTO ERA

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No. 4

Astronomical Photography From the Lick Observatory comes surprising news of the achievements of the new photographic reflector, which is only twenty inches in focal length and thirteen in diameter. This small instrument is far more powerful and rapid than the great Crossley reflector of the same institution, one of the best photographic instruments hitherto in use. The new telescope does in five minutes as much as the older one in two hours. The most important achievement of the new telescope as yet is the photographing of the ring nebula in Lyra. The most powerful visual telescopes faintly reveal a central star, but the best photographs hitherto taken were unable to disclose anything of the structure of the nebula. The photographs taken by the new telescope, when enlarged, show that from the central star arises a two-branched spiral of nebulous matter, which, turning clockwise, finally coalesces with the outer ring. No hint of the existence of this spiral is given by the older telescopes. It is now evident that all the supposed ring-nebulæ are really spirals, and Laplace's famous nebular hypothesis must evidently be recast. Only photography can give the necessary material for the founding of a new theory, and this little reflector promises to play a good part in the accumulation of the material.

German Trade Advances According to a consular report, German manufacturers of photo-

tographic articles are successfully exploiting the Chinese market, as amateur photography is becoming popular in China. This moves us to remark that save in the line of films and film cameras, in which American products may be found in every region of the world, American photographic products are unknown outside of America. A feeble effort is being made to sell one brand of American plates in England, but apparently with little success. It is time we waked up in this line.

Art Libraries In a recent issue of *Scribner's Magazine*, on the possibilities of building up art libraries in the shape of illustrated books, the writer has this to say regarding half-tone reproductions :

"There is too much good talent put into these 'drawings for half-tone' to allow them to be useless to the present or even to future generations. In a way, we, the students, the lovers of art in black and white, shall accommodate ourselves to the new conditions ; in a way, the new medium will grow familiar, and, therefore, in a way, pleasing. On the other hand, the facility of retouching and engraving by hand the half-tone 'blocks' will become greater, and that which now, in this extravagant community,⁸ costs such an unreasonable sum of money will be feasible ; so that the mechanical half-tone will gradually pass into a reproductive process, nearly as manual, nearly as independent, nearly as human, as that wonderful line-engraving of Amand Durand, whose reproductions from Rembrandt and Durer took our breath away in 1870, or shortly thereafter."

These latter are strong words, but we heartily agree with them. The beautiful half-tone reproductions of the PHOTO ERA to-day represent the high-water mark of this kind of process work in this country as applied not so much to line drawings as to photographs made in full light and shade. We commend to the attention of the editor of *Scribner's* the bound volumes of PHOTO ERA as worthy of a high place in his proposed library of illustrated books, because of the artistic half-tone reproductions of photographs.

Rembrandt van Rijn There are few of the old masters whose study would be of greater service to the average photographer than that of Rembrandt van Rijn. His art in portraiture,

landscape, and genre study, his superb mastery of technique, and blending of light and shade, make him specially valuable to photographers as an interpreter of the secrets of their art. The power of Rembrandt lies in the fact that his portraits all reveal the character of their subjects. It has been said that from this class of his pictures alone one can repeople Holland with the spirits of the seventeenth century. All classes and conditions of men came within the range of his magic brush and brain. But he painted faces more for their expression than for their beauty of feature. His high-lights were concentrated on the faces of his subjects, continuing them down to some point of interest in a lower key in the picture, by gradation into darker tints. It was this skilful use of lights and shadows in his pictures that makes the Rembrandt style of lighting so popular to-day with photographers who are in the main successful. It gives a poetic and artistic touch to subjects which ordinarily might be very commonplace otherwise.

Our Convention Number

We desire to thank all our contributors who have helped so generously to make this Convention Number an unqualified success. The prompt response with which our request for pictures has been met shows the high esteem and confidence in which the PHOTO ERA is held by the photographic profession of the country at large. Out of nearly five hundred prints submitted we have selected thirty-two for reproduction here, and believe that we have in them a representative selection of the best photographs exhibited at this convention. As these names include some of the best professional studios of this country, the PHOTO ERA for this month is a permanent record of American photographic art as it stands to-day, among professional workers. It is true that we miss some well-known names from this group, — Strauss, Steffens, Schervée, Hollinger, Histe Eickemeyer, MacDonald, Käsebier, Weil, Johnston, Core, Hewitt, Hoyt, and others. But though many of these failed to exhibit, their work will be seen in the next and succeeding issues of the PHOTO ERA. We regret, owing to lack of space, our inability

to reproduce the admirable address of W. I. Scandlin, of New York, on "Photography from a Business Standpoint." But the addresses on "Photography from a Painter's Standpoint," by M. Forsyth, and the "Talk on Lenses," by L. Dearsdorff, published in this issue, together with the pictures shown, will enable any photographer to gather up the real fruits of this convention which, from an educational standpoint, is one of the best ever held.

The Advanced Photographic School As in previous issues we have illustrated the various branches of photography, and in this number have endeavored to give to the art-loving world a clear conception of the work of the professional photographer, so, in our February number, we propose to show what the students of the advanced photographic school are accomplishing.

Many of these well-known advanced workers have signified their pleasure at the prospects of our issuing such a number, and have accepted our invitation to contribute and cooperate, thus insuring a great success.

The Photographic Art of Philadelphia The next issue of PHOTO ERA will contain the best examples of the art as demonstrated by the workers of Philadelphia. The photographers, both professional and amateur, have responded liberally to our request for exhibition pictures, and we will, therefore, be able to show the art lovers of the country the high position held in the photographic world by Philadelphia.

Our December Number The illustrations for this issue will be devoted entirely to the product of the workers in New York, and it will be our endeavor to show in as comprehensive form as possible the state of the art in the great American metropolis.

There are so many expert workers that it will surely be a very interesting collection of photographs.

We wish to urge all who desire to contribute, to send their pictures forward at once, that we may be able to give proper time to the etching and printing. In order to insure consideration photographs must be in our hands by October twenty-fifth.



PORTRAIT
BY HUNTINGTON & MOORE
Detroit Michigan

PHOTO
ERA



PARTHENIA — A STUDY
BY F R BARROWS
Boston Massachusetts



*Edmondson Jan
1903*

PORTRAIT
BY GEORGE M EDMONDSON
Cleveland Ohio





PORTRAIT
BY J S LENT
Albion New York



LITTLE SWEETHEART
BY FRED J FELDMAN
El Paso Texas





FIGURE STUDY
BY S L STEIN
Milwaukee Wisconsin



AN OLD SETTLER
BY THE COOKE STUDIO
Elkhart Indiana

PHOTO
ERA



PORTRAIT
BY D D SPELLMAN
Detroit Michigan

The Round Robin Guild

Specially designed for the Amateur Photographer and the Beginner.

Conducted by Elizabeth Flint Wade.

(Any amateur photographer may belong by sending in his name and address)

Without nonsense rhymes what should we do to express in few words types of people whom we meet? It has been my pleasure (?), recently, to meet three persons who answer to the descriptions of three other persons, as set forth by that prince of nonsense rhymers, Edward Lear.

The first is the prototype of his

“old person of Burton
Whose answers were rather uncertain;
When they said ‘How d’ye do?’
He replied,—‘Who are you?’
This distressing old person of Burton.”

The double of this person had experimented with certain chemicals until he had produced a solution for toning prints in such beautiful tones that they were at once the envy and admiration of his photographic acquaintances. He made no secret of the ingredients which he used in the solution, but when I questioned him as to the proportion, the mixing, manner of using, etc., his answers resembled those of the “distressing old person of Burton,”—they were “rather uncertain” and of no use whatever from a photographic point of view. In fact, I learned less than did the Akond of Swat, who never knew which from what. Doubtless my readers have met persons of this type who, while seeming to impart knowledge, really tell nothing at all.

Then there is that funny

“old lady of Prague,
Whose answers were horribly vague;
When they asked,—‘Are these caps?’
She answered, ‘Perhaps!’
This oracular lady of Prague.”

Her prototype evidently conducts a photographic query department in a paper that intends to add to its popularity by including information for amateurs in its columns. The answers are so “horribly vague” that the querist must be more in the dark than he was before receiving a reply to his query. For instance, one amateur asked what was the best lens to buy for doing copy work, and the “oracular” conductor of the column replied: “Perhaps a rapid rectilinear would be as good as any!”

This knowledge must have been invaluable to the intending purchaser of a lens with which he desired to copy manuscripts and engravings.

Another “oracular” bit of information was a reply to a request for a pyro developer formula. The amateur was directed to “dissolve one hundred grains of meta-

bisulphide of potash in six ounces of water. When thoroughly dissolved pour into an ounce bottle of pyro.” Sulphite of sodium should have been given for the ingredient metabisulphite of potassium, as the latter is seldom used in this country as a preservative of pyro; but, even if he had used either ingredient, how was he to pour six ounces of fluid into a one-ounce bottle of pyro? Tell me that.

The last one of the trio mentioned was like that

“old person of Deal,
Who in walking used only his heel;
When they said, ‘Tell us why,’
He made no reply,
This mysterious person of Deal.”

It is a great gift to be able to impart knowledge. Not all who now fill the role of teachers have that gift.

When it comes to an art or a science it is absolutely necessary that the instructor have an experimental as well as a theoretical knowledge of the subject which he is teaching. Photographic instruction comes under the above statement.

Some of the articles on different phases of photographic work which appear from time to time in the photographic and other journals, while presumably aiming to instruct, are so “horribly vague” that the reader is no better informed on the subject than he was before he read the article. Photographic instruction, whether given through text or imparted orally, should be plain and simple, avoiding as much as possible technical terms and phrases, for the average amateur is not a chemist or a laboratory worker.

Formulae for photographic solutions should give the exact quantities to be used by either grams, grains, or ounces. Weights should be expressed in ounces or fractions of an ounce, and measures either in fluid grains or fluid ounces, as the case may be. It is very misleading to use the term parts, and if this term be used it must be specified whether parts by weight or parts by measure are intended to be used. There is a great difference in the weight of fluid ounces. They vary greatly in specific gravity. For instance, a fluid ounce of ammonia solution weighs a little less than an ounce, while a fluid ounce of sulphuric acid weighs nearer two ounces.

Platinum printing has almost superseded other methods of printing where one aims for a thoroughly artistic printing paper. The tones of the grays and blacks and the different shades of sepia are alike pleasing. Sometimes, however, one wishes to vary the color for some tone more

decorative, perhaps. The tone of the print may be varied by a process of intensifying and then toning in various baths, according to the tone desired.

The print is underprinted, developed as usual in the platinum developer, and cleared in the acid bath, and then washed. A solution is made up of two and one half ounces of a saturated solution of gallic acid, one half dram of a ten per cent solution of nitrate of silver, fifteen drops of glacial acetic acid, and two and one half ounces of water. The print, while wet, is placed in this solution, and the tray rocked gently until the proper degree of intensity is reached. It is then transferred to a bath of acetic acid, made up of one ounce of the acid to sixty of water.

The toning bath is prepared as follows: Solution No. 1: Nitrate of uranium, 15 grains; water, eight ounces. Solution No. 2: Ferricyanide of potassium, fifteen grains; water, eight ounces. To use, take two and one half ounces of each solution and add to it one ounce of glacial acetic acid. Place the print in this bath and tone until the desired color is reached. The tone to be obtained will vary from a deep reddish brown to a light red, according to the time it is left in the solution. As soon as the desired tone is reached transfer at once to clean water, and wash for half an hour in running water or in several changes of water.

If one wishes to obtain a green tone the print, which has been colored in the uranium solution, is washed and put into a solution made of four ounces of sulphate of iron dissolved in twenty ounces of water. In this solution the red tones of the print gradually change to green; the longer the print remains in the solution the more decided the solution. It is then washed and dried. To obtain blue tones the print is subjected to another chemical change. The green print is placed in a bath of muriatic acid, made up of one half ounce of acid to fifteen ounces of water. The acid will change the green print to a bright blue.

In using the nitrate of uranium toning solution, if the prints turn too dark a color the bath should be weakened by the addition of two or three ounces of water.

Glacial acetic acid is concentrated acetic acid and is used to prevent the fogging or veiling of the print during the development, tending to even the action of the other chemicals. A saturated solution is a solution which contains as much of the substance as can be held in solution without clouding. A saturated solution may be known by a white deposit which settles in the bottom of the bottle in which it is stored. To use, take care not to disturb this sediment.

ILLUSTRATING WITH THE CAMERA

Illustrating with the camera seems a very simple thing to do when one considers the possibilities of this instrument, but, with a few exceptions, we have yet to see really artistic illustrations made by its means. Of course, in this sense we do not refer to the beautiful pictures made to illustrate articles or volumes of travel.

In this respect, the camera, if in the hands of an artist, excels the pencil. It is to the illustrations of stories that the assertion is made that, with a few notable exceptions, we have yet to see really artistic pictures made with a camera. A recent story was illustrated with the camera and though I have forgotten all of the characters, and the plot as well, I do remember the attempts at illustrating. In the interior pictures the light was so strong and the focus so sharp that one could almost distinguish each separate hair on the individuals posed to illustrate some situation in the story. In the out-of-door pictures the whole of nature had been taken into confidence, seemingly, while the figures supposed to be the excuse for the picture were the least in evidence.

Besides these faults, the subjects themselves showed self-consciousness in every line of their figures. One had the feeling that they were simply lay figures with no faculty of portraying any emotion whatever. This fault was not the fault of the artist so much as it was the fault of his models. If one wishes to illustrate a story, and introduce figures in his illustrations, then it is wiser to employ for subjects professional models who are used to posing and have, in some degree, the faculty of expressing the emotions which the artist wishes to portray. Amateurs must take lessons of artists and practise them well before the camera will take the place of the pencil in illustrating fiction. This is a good field, however, for the artist photographer to enter. He will have few, if any, competitors, and, with practice and patience, will eventually make a success of his attempts, and show the way for others to follow.

All bottles that contain chemicals should be plainly labeled, not only to prevent mistakes in mixing solutions but also to avoid mistakes in careless handling. Chemicals which are very poisonous should have some distinctive mark, so that one may know by touch, as well as sight, the dangerous contents of the bottle. One way to distinguish the poisonous mixtures is to store them in round bottles and the harmless solutions in square bottles, or vice versa. One may buy labels already gummed for attaching to bottles, but these, though gummed, are easily detached from the bottle if the label becomes moist. It is very easy to write the labels, and one can make the letters larger than those on the printed labels, which is an advantage in a dark room. An excellent glue for pasting labels, and one which sticks well, is made of two ounces of gum arabic, two ounces powdered gum tragacanth, one and one half drams of acetic acid, two ounces of glycerin, and four ounces of water. Heat the water and in it dissolve the gum arabic and tragacanth, add the glycerin and acid, mix thoroughly and store in a wide-mouthed bottle.

An excellent ink for marking labels, which will neither fade nor corrode, is made of twelve grains of lampblack, four grains of indigo, two drams of powdered copal, and two ounces of oil of lavender. Heat the oil and dissolve in it the gum copal; then stir in the lampblack and

indigo. To prevent the solution running down the side of the bottle, dip the mouth of the bottle in melted paraffin wax. Melted paraffin wax may be poured over the label, thus insuring it from stains. In labeling bottles it will be found advisable to cut a piece of paper long enough to go around the bottle and lap perhaps an inch. This precaution should always be used when common paste is substituted for a good adhesive paste. In labeling bottles it will be found very helpful if the amount necessary to be used for a certain quantity of solution be written on the label. If chemicals are in solution write on the bottle the amount of the chemical in an ounce of the solution.

Method in dark-room work saves many a costly blunder.

ANSWERS TO CORRESPONDENTS.

C. D. Avery.—You have been enrolled on both Guilds of the PHOTO ERA. We have heard from a number of the Avery clan who have seen the article, in the July number, on "The Nation's Landmarks." We shall be glad to receive the pictures for the Historic Guild Collection.

Emily J. H.—I would not advise you to try the positive papers. The films will work far better. The paper is not a good foundation; being so opaque it takes much longer to print through, and the results are not as satisfactory. The paper may be waxed, which renders it more transparent.

David Webb.—If your negatives have faded, owing to the action of the mercuric intensifying solution, they may be restored by washing them and then placing in a solution of Schlippe's salts, using ten grains of the salts to an ounce of water. The salts come in the form of large, colorless crystals, soluble in water.

Paul J.—To clear the veil or fog from your negative mix equal parts of glycerin and a saturated solution of hyposulphite of soda. Spread it over the negative thickly, and lay the negative flat, in a place free from dust. If the negative is but slightly veiled it will take about an hour to clear it, but if very much so, it will take perhaps a day to remove the stains. After it is cleared, wash well for an hour in running water.

Frances G.—A chemical element is a substance which has never been derived from or separated into any other kind of matter. Gold, silver, oxygen, hydrogen, etc., are chemical elements.

Dr. C. R.—A reducer which works very slowly and does not destroy the more delicate details of the plate, is made of iodide of potassium, 154 grains; hyposulphite of soda, 7½ ounces; water, 30 ounces. This reducer works very slowly and evenly, and a dense plate may be left in it two or three hours, of course examining it at intervals. This is one of the best reducers for removing fog.

Wesley J.—If your negatives are blurred at the edges and without detail it is probably because the lens does not cover the plate. A small stop will help to make the picture a trifle more distinct. Perhaps you are using a lens from a small camera.

Katherine Burns.—A formula for hydrochinon developer powders may be made as follows: Have the hydrochinon made up into 30-grain powders. For each of these powders have a package made up of ¼ oz. of sulphite of soda, and ¼ oz. of carbonate of potassium. For use take 3 oz. of water and dissolve in it the hydrochinon powder, and when the solution is clear add the contents of the other package of sulphite of soda and carbonate of potassium. To avoid mistake in using have the hydrochinon wrapped in red waxed paper and the other wrapped in white waxed paper.

F. H. O.—Distilled water, while it is to be preferred, especially for delicate operations, is not necessary for most photographic solutions. If you first boil the water, then filter it, you will find it pure enough for most photographic purposes.

Joseph K.—The camera about which you inquire and which is advertised in our columns is one of the best of its kind on the market. Write to the manufacturers and they will send you full description, and, if you can give satisfactory references, will, doubtless, forward you an instrument on ten days' trial.

Bernard Fulton.—To have a white title on the print take a fine drawing pen and India ink and write the title backwards on a shadow part of the film, at one of the lower corners. Another way, if one does not wish to mark the negative, is to write the title on the sensitive paper and let it dry. When the print is made this part of the paper is protected from the light, and when the print is toned the ink will wash away leaving the white lettering on the paper clear and distinct. Unless for commercial purposes it is not an addition to write the name on the print.

Harry Woodson.—A simple way to make a vignetter is to take an empty plate-box cover, mark on it with a pencil the size and shape of the vignette you wish to make, then tear a hole in the cover along this outline. Place this cover over the printing-frame and hold it in place with rubber straps. It is sometimes desirable to paste a piece of tissue paper over the opening, and if the negative is weak to print in the shade.

CORRESPONDENTS WANTED

Mr. H. von Wedel, Boca del Toro, Republic of Columbia, South America, is desirous of corresponding with members of the Round Robin Guild with a view to exchanging prints. This is an opportunity for our home members to obtain some very interesting pictures. The postage is five cents for each half ounce or fraction thereof.

Notes and News

SAN FRANCISCO, CAL. The Third San Francisco Photographic Salon will be held at the Mark Hopkins Institute of Art, for two weeks, beginning Oct. 8.

It has been the object of this Salon in its previous exhibitions to exhibit that class of photographic work which shall best exemplify artistic feeling and execution. This idea will be maintained in the present Salon, but with a higher standard than heretofore. With this in view the pictures will be selected by a jury appointed by the San Francisco Art Association.

CHICAGO, ILL. The Chicago Society of Amateur Photographers in conjunction with the Art Institute of Chicago, will hold the Fourth Chicago Photographic Salon in the galleries of the Art Institute from Dec. 29, 1903 to Jan. 29, 1904. It is the object of the Salon to give an opportunity to all persons interested in pictorial photography as a distinctive branch of art to exhibit such photographic work as will best portray artistic feeling and expression. The Jury of Selection consists of Dr. F. Detlefsen, Mr. J. H. Field, Mr. Louis A. Lamb, Mr. F. Dundas Todd, and Mr. Marshall Wait. Pictures and entries must be received in Chicago by Dec. 15, 1903. Entry forms and information may be obtained by addressing the Chicago Photographic Salon, The Art Institute, Chicago, Ill.

BOSTON, MASS. The Eighth Annual Photographic Contest of the Youth's Companion closes at noon on Oct. 31, and the exhibition will open on Dec. 1. Awards aggregating \$375 will be made in several classes. Conditions and information may be had by addressing Photographic Department, Youth's Companion, Boston, Mass.

SAN FRANCISCO, CAL. The Photographers' Association of California will hold its first convention in the Mechanics' Pavilion, San Francisco, Oct. 29 to 31. The program will consist of demonstrations of lighting and printing, art lectures, etc., and will also include interesting social features. The exhibit of work and materials will, it is hoped, be large. No prizes will be given, the association thereby following the example of most of the State associations.

JENNINGS, ALA. The Interstate Postal Camera Club still has vacancies for one or two more workers who are capable of doing work of some artistic merit, and who desire to benefit by helpful monthly criticism. Members contribute one print to each monthly album. Further information may be had from the director, H. R. Pfaff, Jennings, Ala.

PITTSBURG, PA. The Camera Club, of Pittsburg, is a new organization pledged to promote the interests of pictorial photography and to sanction only such work "as shows distinctive evidence of artistic perception and execution." The object of the society is to hold monthly exhibitions of members' work and an annual exhibition, open to all pictorial photographers. As all members will be chosen with regard to their interest in the aims of the society, and are, therefore, expected to work in entire sympathy with the society's object, no rules or by-laws will be formulated. Membership is at present limited to twenty-five. The director is Lewis F. Stephany, and he is assisted by a board of six trustees.

NEW YORK "The Korona and the Film Pack" is the title of an artistic folder issued by the Gundlach-Manhattan Optical Co., which announces that the well-known Film Pack can now be used with Korona Cameras. By means of this device, the field of usefulness of the Korona is greatly enlarged, and it is thereby converted into a focusing film-camera. We advise those who own Koronas, and those who contemplate the purchase of a new camera, to send to The Gundlach-Manhattan Optical Co. for the new folder.

NEW YORK CITY Among the noticeable displays at the National Convention, Indianapolis, was that of E. F. Foley & Co., of 201 Sixth avenue, New York. They showed an admirable line of brooches, pins, lockets, etc., for mounting photographs, which excited as much attention as anything of the kind which was exhibited. They are the exclusive agents for the well-known firm of Wightman and Hough Co., which was established in 1856, and stands among the first firms of manufacturing jewelers in America. As this line of goods is becoming very popular with buyers of photographs, our professional readers will do well to investigate the opportunity for profit here offered. Their work is devoted to a strictly high-grade line of goods that is noted for its exquisite designs and faultless finish. The beautiful miniature charms made expressly for porcelain and ivory miniatures, and finished in roman, bright, and antique gold caught the fancy of the Convention. Some of the best-known and most successful workers in the country, appreciating the opportunity for selection, chose a large amount of goods from the stock on hand. There were over two thousand samples exhibited, we are advised, and the wide range of designs made the choice an embarrassment of riches. Messrs. E. F. Foley & Co. are the sole distributing agents to the photographic trade.



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ANDREW ROBSON
IKONOTYPE STUDY
BY SWEET
Minneapolis Minnesota

PHOTO
ERA



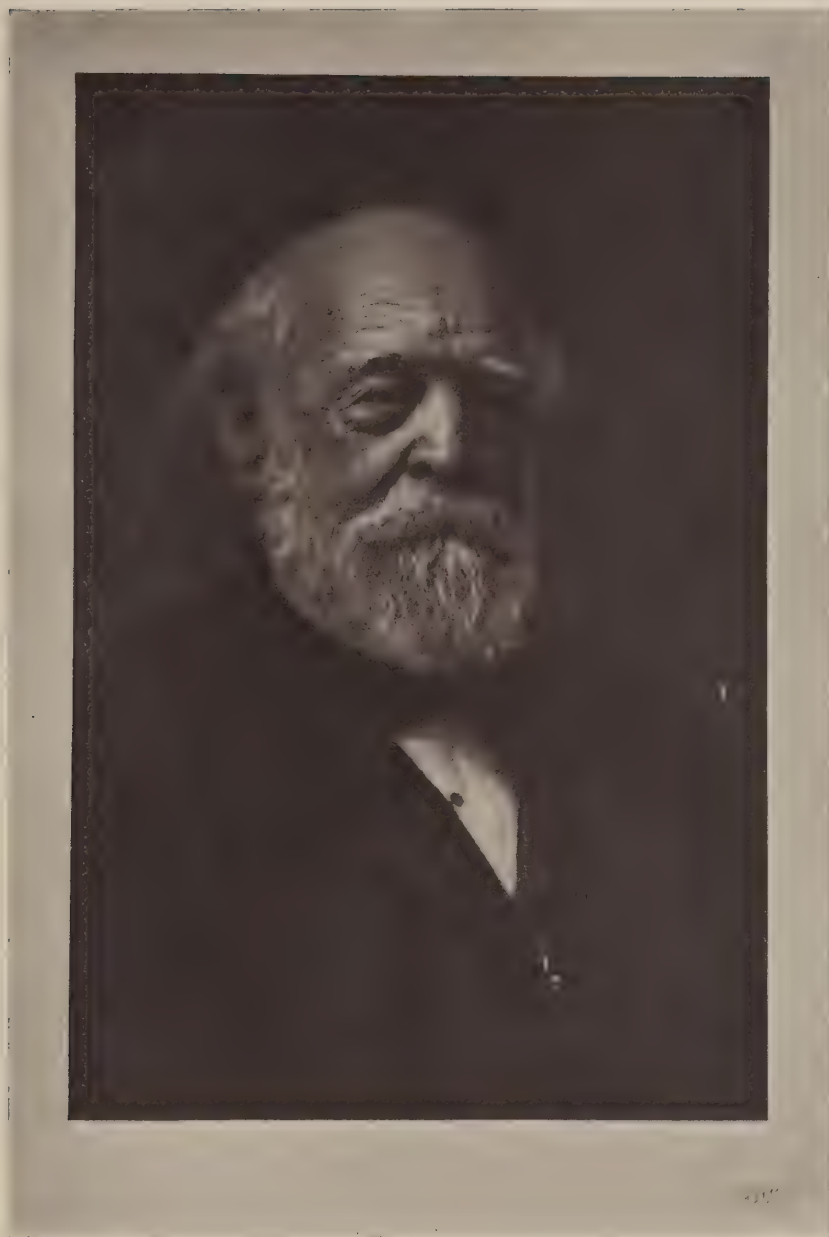
A BEDOUIN
BY CHAS W HEARN
Boston Massachusetts



PORTRAIT OF GARO
BY MORRIS BURKE PARKINSON
Boston Massachusetts



MY MOTHER
BY C DURAND CHAPMAN
Newark New Jersey



PORTRAIT
BY CONLY
Boston Massachusetts

PHOTO
ERA



PORTRAIT OF C R REEVES
President-elect of National Photographers' Association of America
BY REEVES STUDIO
Anderson Indiana



PORTRAIT OF CHAS W HEARN

First Vice-President-elect of National Photographers' Association of America

BY GARO

Boston Massachusetts





THE MISSIONARY—In the Interest of Soles
BY THE CAMMACK STUDIO
Greencastle Indiana

Our Illustrations

THIS month all of the photographs reproduced come from the studios of professional workers. They are all etchings from the best pictures exhibited at the twenty-third Annual Convention of the Photographers' Association of America, held at Indianapolis, Ind., Aug. 4 to 7, 1903, and, as such, we believe may be fairly claimed to represent the state of photographic art in America to-day as demonstrated by the professional photographer.

The poses, the backgrounds, the treatment of negatives, the methods of printing, and the great diversity of subjects can but be a valuable study to the professional operators and the studious amateurs, who are all seeking to express their ideas of art through the medium of the *camera*.

"The Prophets,"—by Knaffl & Brother, of Knoxville, Tenn. This grand piece of photographic art was one of the strongest pictures exhibited. The strength of the figures, the posing, the lighting, and the chemical handling of this piece of work easily place it in a class with paintings by the best artists; in fact, there is strong resemblance between the handling of this picture and some of the works of John S. Sargent. The original, from which we etched our illustration, was a black print on Willis & Clements' platinum paper, 10 x 16 inches.

"Portrait,"—by J. B. Schriever, of Scranton, Penn. The pose, the lighting, and the delicate handling of draperies, all accentuated by the clever, chemical handling from the start, make us feel the forcefulness of the advice given by Mr. Schriever, "get your effects in the negative." Our reproduction was made from a smooth, black platinum print, 16 x 20 inches.

"Portrait,"—by D. D. Spellman, of Detroit, Mich. An excellent example of portrait of a clergyman, whose garb of black is relieved only by collar and cuffs, so well handled in this picture that they do not impress you with their usual obtrusiveness. The original was a black platinum print, 5 x 7 inches.

"Portrait,"—by W. Jerome Chambers, of Montgomery, Ala. A very clever 8 x 16 platinum

picture of a lady in a white dress. The lines in this picture, the poise of the head, the pose of the body, the sweep of the skirt, are all beautifully handled and make fitting accessories for the beautiful face with its pleasant, natural expression. It is pictures of this character that place the work of the photographer beyond the mere term "photograph," and the operator of the camera becomes recognized as something more—an artist.

"Othello,"—by The Cooke Studio of Elkhart, Ind. This strong piece of character photography is the work of J. M. Pollenger who is in charge of the operating room at the above studio. The original was a dark platinum print, 5 x 7 inches.

"The Lady in White,"—by J. E. Giffin, of Wheeling, W. Va. Of all really trying subjects to handle—handle well and artistically—a full-length figure in white is one of the most difficult. In the picture exhibited, not only has the photographer succeeded in reproducing the white dress, hat, gloves, ostrich boa, and muff to perfection, but the whole pose; the head, the arms, the hands, the fingers, and the sweep of the skirt are handled with the delicate touch of a clever artist. The original was an 8 x 16 inch chalk-red carbon, rather softer than our reproduction. The chemical work was of the highest character.

"Portrait,"—by Garo, Boston. It was the opinion of all who were favored with a view of the photographs exhibited that the work of this artist approached that of the famous portrait-painters. The delicacy of the lighting of the face, neck, and hair, the skilful handling of the drapery, the atmosphere of the background, together with the perfect chemical work and thoroughly artistic mounting, place this piece of work among the best photographic portraits exhibited at this convention. Our reproduction does not do justice to the original, which was a dark sepia platinum print, 16 x 20 inches.

On page 389 we show a picture of the artist Garo, made by a brother photographer.

"My Doll,"—by Harris Art Gallery of Portsmouth, Ohio. We selected this little bit of photographic art as one of the sweetest and simplest child-studies shown at the convention. It is one of those pictures that at once impress all lovers of child life because of its simplicity. Our original was made from a 5 x 7 black platinum print, which showed great *caré* in the handling.

"A Southern Girl,"—by Cole and Holladay, of Durham, N. C. A strong head-study. The original was a well-handled 8 x 12 soft brown carbon of the advanced school type.

"Portrait,"—by C. J. Van Deventer, of Decatur, Ill. An excellent example of strong portraiture. The original was a 10 x 12 sepia carbon.

"La Favorita,"—by J. Edward Rosch, of St. Louis, Mo. This study was one of the most striking pictures of the exhibition. The delicate handling of the gauze scarf, the poise of the head, and the skilfully manipulated background, all lent their charms to the picture, a 14 x 20 yellowish-brown carbon.

"The Bride,"—by J. B. Schriever, of Scranton, Penn. In this picture we again have an excellent example of fine lighting and proper chemical manipulation of the negative. Mr. Schriever is one of the comparatively few photographers in the country who make truly successful negatives of figures in white fabrics. The original was a 12 x 18 carbon in black.

"Portrait Study of Miss S,"—by Sweet, Minneapolis, Minn. This is one of some twenty subjects exhibited. So versatile is this artist that no two of these seemed to be the work of the same hand. The posing, lighting, and chemical handling were all of high character.

"Magdalena,"—by George E. Tingley, of Mystic, Conn. This picture, in posing, lighting, and chemical manipulation, ranks high. All of the pictures exhibited by this artist bore the earmarks of a thorough student of the art. The original of our etching was an 8 x 10 soft sepia platinum print.

"A Study,"—by George H. Van Norman, of Springfield, Mass. Unquestionably this

was one of the best photographs exhibited. The exquisitely posed figure of the dark-skinned child looked almost like a little piece of bronze endowed with life and about to slip forth from the print. The original was a very dark sepia print with a reddish cast, in complete harmony with the double mounting of light red and brown. The size was 12 x 18 inches.

"Portrait,"—by Mary Carnell, of Philadelphia, Penn. This little portrait was made in soft brown platinum, cabinet size, with a very miniature-like effect. The pose, lighting, and chemical results make it a very attractive picture.

"Portrait,"—by F. Wolcott Webster, of Des Moines, Ia. This photograph is another method of handling the trying full-length figure in white. The pose and lighting are excellent. The original was an 8 x 16 platinum print of fine chemical quality.

"Portrait,"—by Garo, Boston, Mass. This is another remarkable work by this artist, which, by the pose and lighting of the figure and beautiful chemical handling, would make one almost believe it to be the work of an old master. The original was a 16 x 20 sepia platinum on a mat of buff.

"Head Study,"—by Bert Crawford, operator at Watson Art Studio, Middletown, Ohio. This studio exhibited a number of excellent pieces of work, the one we selected for reproduction, an 8 x 10 platinum print, having excellent values. This picture is an example of the worker producing something more than a photograph. It is a work of art, and the camera was only the vehicle by which the brain of the artist conveyed the expression of his soul.

"Portrait,"—by Huntington & Moore, Detroit, Mich. This is an exquisitely handled full-length portrait, in which the animated pose and expression are given their true values by the method employed in lighting the subject. The *chiaroscuro* effect obtained is a strong feature. The posing of the hands, although they are subordinated, plays an important part in the composition of the picture. The original was a brilliant

10 x 14 platinum print of excellent chemical rendering.

"Parthenia,"—a study, by F. R. Barrows, of Boston, Mass. This picture was a strong piece of work. The original was a 16 x 20 carbon print, in sepia, framed in oak of the same color. The composition, lighting, and chemical work deserve the highest praise.

"Portrait,"—by George M. Edmonson, of Cleveland, Ohio. An excellent portrait of an elderly gentleman reading his daily paper. The original was an 8 x 10 black platinum print which we have reproduced to the plate-mark line.

"Portrait,"—by J. S. Lent, of Albion, N. Y. A beautifully soft photograph, in which the posing, lighting, and chemical work all blend to help make a charming picture. The reproduction was made from an 8 x 10 smooth platinum print.

"Little Sweetheart,"—by Fred. J. Feldman, of El Paso, Texas. From the extreme South comes this charming little study of child-life. The original was a soft carbon cabinet of excellent values.

"Figure Study,"—by S. L. Stein, of Milwaukee, Wis. A chemically well-handled figure study. The original was a 10 x 14 sepia platinum print.

"An Old Settler,"—by The Cooke Studio, Elkhart, Ind. This is another strong piece of work, by Mr. Pollenger. The pose and expression are typical of the character represented, and the chemical handling is excellent. The original was an 8 x 10 black platinum print.

"Portrait,"—by D. D. Spellman, of Detroit, Mich. This photograph exhibits an excellent handling of a difficult costume. The original was a black 5 x 7 platinum.

"Andrew Robson,"—an ikonotype study, by Sweet, of Minneapolis, Minn. This is a very clever combination of photography and drawing.

In speaking of this work, the artist says: "This is not a copy of a brush and pencil worked print. It is a direct print, all the work being done on the negative." This description adds great interest to the picture, which is a facsimile in size and color of the original.

"A Bedouin,"—by Chas. W. Hearn, of Boston, Mass. This carbon photograph is another work of the camera that can but be classed as a work of art. The model, the costume, the pose, the lighting, and the chemical values all combine to make a picture of great worth.

"Portrait of Garo,"—by Morris Burke Parkinson, of Boston, Mass. An excellent likeness of one of Boston's famous photographers, by a brother artist. The pose, lighting, and chemical handling are all worthy of the subject and the artist.

"My Mother,"—by C. Durand Chapman, of Newark, N. J. A life-like portrait of the artist's mother, a colonial dame, who comes of one of the oldest New Jersey families. This sitting was made in the artist's studio, arranged as to accessories like a room in a house, and in perfect harmony with the subject. The original was an 8 x 10 soft platinum print.

"Portrait,"—by J. H. C. Evanoff, operator at the studio of C. F. Conly, of Boston, Mass. A strong, commanding portrait, beautifully lighted, and handled in a thoroughly artistic manner. A picture that ranks with the best. The original was a 14 x 18 sepia platinum.

"Portrait of C. C. Reeves,"—of Anderson, Ind., the newly elected president of the Photographers' Association of America.

"Portrait of Chas. W. Hearn,"—of Boston, Mass., the first vice-president elect of the Photographers' Association of America.

"The Missionary—in the interest of soles,"—by the Cammack Studio, Greencastle, Ind. A very clever piece of genre work. The original was a nicely handled platinum print, 8 x 10.

The Crucible

A NEW FOLDING POCKET KODAK One of the most welcome improvements which the Eastman Kodak Company could offer us is the new 3-A Folding Pocket Kodak, which has just been placed on the market. It is exceptionally complete in all its mechanical details, has a rising, falling, and cross front of wide range of movement, and is easily and quickly adjusted for picture-taking under any conditions of distance and focus. It has a very accurate brilliant finder, and what is most important, an accurate spirit level forms an integral part of this. If attention is but paid to centering the bubble, the amateur will have no more falsely converging lines in architectural photographs. The most interesting and important feature of this camera is the shape and size of the picture, three and one fourth by five and one half inches. This shape is far more artistic for many subjects than four by five, which is too square. For horizontal pictures, the new camera cuts off what is very often a disturbing quantity of useless and uninteresting foreground and sky, and gives a large part of the advantage of a panoramic camera without its clumsiness of action and great bulk. For upright pictures the new size gives a graceful panel which is well-nigh perfection in proportion. In spite of the generous size of the picture surface, the 3-A is so compactly built that it goes easily into an overcoat pocket, and so really deserves the title Folding Pocket Kodak.

COXIN This new process for the abolition of the dark room, mentioned some time since in these columns as a German invention, has now been introduced to this country, and is being sold so fast that the supply obtainable from Germany cannot cope with the demand, and a factory is to be started in New York. As our readers will remember, Coxin is very different from the colored developers and similar solutions which have been introduced from time to time in the past and faded into forgetfulness. Coxin is a stain for the plate which dyes it through and through an intense red, deep and non-actinic enough to surround every sensitive silver particle with a safe protective covering. The plate is dyed by immersion in a dish of the solution in a dark room, or a changing-bag which is provided, and the rest of the operations are performed in full daylight. The red color, having served its purpose during development, is neutralized and removed during fixing and washing, and leaves a plate ready to print from as usual after drying.

KODOID PLATES Filling the place of a plate with the weight of a film the Kodoid Plate seems likely to fill the long-felt want of a practical substitute for the glass plate. These cut films are bound by the edges to a piece of cardboard so that they possess the necessary stiffness and thickness to replace a plate in the ordinary

plateholder, and so may be used in any camera. The films themselves are isochromatic and render color values and clouds much better than the ordinary film or plate. They are non-curling and remain perfectly flat through all the operations of development and printing, doing away entirely with the elastic curls with which we are all familiar, and which are so hard to handle. Naturally the difference in weight between these films is enormous, and the gain to travelers and tourists is hard to estimate, and will be appreciated by every one who has carried a supply of plates through a long day's jaunt.

VELOX LIQUID DEVELOPER The M. Q. tubes have long been known as the best developer for gaslight papers, and while they are very convenient, especially when traveling, the amateur who wanted to make prints in a hurry has sometimes found them inconveniently long in dissolving, especially when the alkali was incautiously added suddenly, which usually causes it to cake into a lump which disappears very slowly, especially when the water is cold. So the manufacturers of Velox have wisely put up the same preparation in liquid form, and users will be able henceforward to spare themselves the trouble of waiting for obstinate lumps of sodium carbonate to dissolve.

ST. LOUIS, MO. The G. Cramer Dry Plate Co. send us a copy of their new formula for tank development, printed on a stiff card conveniently perforated for hanging up in the dark room. We think that they will be glad to send it on application, and meanwhile we reprint it for the benefit of our readers.

STOCK SOLUTION

Water,	32 ounces
Carbonate of Soda (dry),	2 ounces
Sulphite of Soda (dry) according to desired color of negative,	1 to 1 1-2 ounces
Bromide of Ammonium,	30 grains
Citric Acid,	30 grains
Hydrochinon,	1 dram
Glycin,	2 drams
Metol,	2 drams
Pyro,	4 drams

Dissolve the chemicals in the given rotation.

To preserve the Stock Solution, we recommend filling same into small bottles of the exact size, to hold just enough for making the diluted solution for the tank.

The bottles should be quite full and tightly corked.

FOR USE

Water,	120 ounces
Stock Solution,	6 ounces

The developer should be used fresh, and its temperature kept between sixty and sixty-five Fahrenheit, until development is completed.



ALICIA
BY GEORGE DONEHOWER

PHOTO
ERA

PHOTO ERA

The American Journal of Photography

VOLUME XI

NOVEMBER, 1903

NUMBER 5

November

The frost is on the hills, and summer's work is done;
I fain would think that gentle Nature grieves
O'er all the lessening splendors of the setting sun,
The fragile glory of the dropping leaves.

—Rand.

The Photographic Society of Philadelphia

GEORGE DONEHOWER, SECRETARY

ORGANIZED in November, 1862, this society enjoys the distinction of being the oldest institution of its kind in the United States.

Starting in a very humble way, and when the path of the photographer was beset with the greatest difficulties, it has gone forward in its career of usefulness, keeping pace with the advance in photographic art, and witnessing many changes in the past forty years.

It has seen the old, cumbersome, and uncertain photographic machinery, with its wet plates and other inconvenient methods, give place to the compact outfit of to-day, with dry plates and films and unequaled modern lenses.

It numbered among its early members many of the well-known pioneers in photography, some of whom are still members of the society.

Its first meeting-place was at No. 520 Walnut street, which remained the home of the society for more than twenty years. With the advent of the gelatine dry plate the membership increased rapidly, making it necessary for the society to seek larger quarters from time to time. The society finally settled at No. 10 South 18th street, which place it occupied for a number of years. The accommodations here becoming in-

adequate, a movement was started in the society to secure a home of its own. This movement culminated in the purchase of the four-story building, No. 1722 Arch street, which the society now occupies, having taken possession in April last.

The building was renovated and altered for photographic purposes. It contains parlor and reading-room, with an excellent technical library—unequaled in photographic institutions—a large meeting-room, with the walls arranged for photographic displays; also sitting and smoking rooms. The third floor is given over to work-rooms, being provided with all necessary appliances for photographic work. On the fourth floor is a large studio with a modern, single-slant skylight of approved construction. The studio contains all apparatus for modern portrait work, making the building one of the best equipped of its kind.

In 1898, in conjunction with the Pennsylvania Academy of Fine Arts, the society held the First Photographic Salon, this being the first exhibition devoted to pictorial photography in the country, and the first public expression of the movement which has done so much to elevate photography to a position among the fine arts.

Among its members are many of the advanced workers in pictorial photography, both amateur and professional, whose reputation is established both here and abroad, and whose work is well known in every Salon Exhibition, wherever held.

No association can make a better showing in its technical work, the leading exponents of this branch of photography having associated themselves with the society from its beginning.

The journal of the society, published periodically, has a wide circulation, not only in this

country, but in foreign countries as well, and is an efficient means of keeping the society in touch with the photographic world.

The Photographic Society of Philadelphia enjoys a position as a leader in photographic art, the work of the members in all branches of photography showing a distinct advance from year to year, and the members are to be congratulated upon the fact that the reputation of the Society for artistic and technical excellence is world-wide.

Development for Advanced Amateurs

A. K. BOURSALT

MUCH as has been written by qualified writers on this hackneyed and much-abused topic, little actual good has resulted therefrom. Many a serious worker who does not possess the time necessary to study, on his own account, all the prolific literature published yearly on that subject, finds himself hopelessly lost in the midst of innumerable friendly advices, hints, pointers, and suggestions, like a ship without a compass on the open sea. Having made a conscientious survey of the wide field before us, we will endeavor to give to the amateur—and particularly to him who aims toward pictorial achievement—some definite idea as to the present state of the knowledge on the subject, as derived from the latest conclusions of scientific research, and as set forth by scientific authorities and leading practical workers. Keeping in mind the special requirements of the pictorialist, we shall try to determine what agents and methods will enable him to get the best results under all circumstances likely to arise.

First of all, and by way of parenthesis, let us caution the reader, and especially the younger worker, against that misleading fallacy, the “technically perfect negative.” Let him keep well in mind that the negative is but the means to an end, and that the print, the *finished picture*, is the goal he is striving for. To him the perfect negative is *that* only that will enable him to register truly in his print his artistic feelings

and emotions, and to bestow on it the pictorial qualities he is aiming at. These will be varied, and very much so. His technique must be able to face the most diverse conditions and to meet readily the demands of his inspiration. So also must be his tools, eminently flexible and adaptable to his ever-changing requirements. We come thus—bearing now more directly on our subject—to the consideration of such developers and methods of development as will best fit these and allow him to obtain with most ease and certainty this protean negative that his needs demand.

Developers are often referred to in this country as soft working and hard working. To this rather empiric division we would much prefer the German classification and terminology, to wit, the *Rapid-Entwickler* and the *Abstimmbaren Entwickler*, which, translated into English, could be rendered as “fast developers” and “controllable,” or (if I may coin a word) “compensable developers.” This classification is founded on the characteristic of certain developers to bring up the surface image in its entirety long before sufficient density is attained, whereas others yield progressively the details, step by step, so to say, as the process of development advances, full density often being obtained before all the shadow details are entirely out. The latter class is generally very sensitive to the action of all physical and chemical restrainers while the former is not.

This does not mean, however, that the "rapid" or "fast" developers are not controllable also, but merely that they cannot be controlled to the same extent. On the other hand, the remarkable power they offer us to bring out from the beginning of development all of the surface image renders them invaluable for the obtention of soft effects, the minimizing of violent contrasts, and the development of voluntary or accidental underexposures.

Another point which must not be forgotten is that the character of the resulting image will also depend greatly on the correct adjustment of the exposure to the developer used. Thus a negative to be developed with iron oxalate will require about three times more exposure than one to be developed with metol-soda, if results at all comparable are to be obtained. It must be remembered, therefore, when a new developing agent has to be tested, that the exposure must be adapted to it. Without this precaution unreliable results are obtained and there is great danger of misjudging the developer.

But even when the exposure is correctly adjusted to the developing agent the *Rapid developers*—like amidol, edinol, metol, paramidophenol (rodinal), etc.—will yield an image of slightly different character from that of the slow-working reducers. The gradation of the negative is not the same. This difference, however, is hardly noticeable, and can only be detected by well-conducted experiments, and not by superficial examination, or even fairly close scrutiny. On the other hand we will perceive that by a judicious use of these two classes of reagents, the most varied results may be attained; softness and long scale of gradation on the one hand, vigor, contrast, even hardness, on the other.

From these various considerations a very simple method of development suggests itself to us. Whenever we need softness, flattening of contrasts, plenty of shadow details, with rather short exposures, we might use a "soft" working rapid-developer, when with ease and certainty we shall get the results we want. If, on the contrary, we are dealing with line subjects, reproductions, or overexposures, etc., we might employ one of the "controllable" developers,

being thus enabled to secure all the contrast wanted, and, in the latter case, to compensate readily errors amounting to as high as one hundred times the normal. Experience justifies this method which is correct both from the scientific and the practical standpoint.

Having determined thus far that this method is essentially logical, convenient, and time-saving, we come to the conclusion that by keeping at hand a solution of some rapid developer and one of some slow-working agent, we shall be in position to meet all eventualities.

Further, it will soon be realized that the amateur of some experience seldom falls into so considerable an error of exposure as to lead him beyond the amount of control that the developers of the rapid class are capable of correcting. If he errs at all it is likely to be on the side of underexposure. Also, more often than not he will have to deal with subjects requiring delicate rendering of the half-tones, or softening of great contrasts between light and shade. He will, therefore, be justified in adopting for all-round work one of the fast developers as better fitted to his general needs. Another advantage not to be overlooked is that such a developer will give him the opportunity to judge from the very beginning of development whether he has obtained the desired effect and whether his plate is worth developing at all. He will thus reserve the use of his slow-working developer for reproduction work, transparencies, lantern slides, etc., and for occasions where it is impossible for him to determine what kind of exposure he has on his plate. In the latter case it is a good plan to start development with, say, hydrochinon, and if the plate be found overexposed, to continue development in the same solution suitably restrained; if correctly or underexposed, to transfer immediately to the normal rapid-developer and finish in it.

Here a new question confronts us, to wit, the choice of the developer. They are legion. Mentioning only those that are the most popular we have amidol, edinol, eikonogen, metol, paramidophenol (rodinal), in the rapid category; iron oxalate, pyro, hydrochinon, glycin, adurol, pyrocatechin, in the slow class. Which shall it be? All are good, and the choice must be based on

serious consideration. The remarkable studies made on this subject during the last two or three years, by such men as Baron von Hübl, Eder, Valenta, Miethe, and Lüppo-Cramer, will help us greatly, however, to make a judicious selection. Among the slow-working developers our choice will be limited to hydrochinon, pyrocatechin, and glycin, these among all giving, as determined by the most careful experiments, the greatest latitude in development. Hydrochinon, though, being by far the cheapest (because not patented), having the further advantage of yielding readily a maximum of density, and being admirably fitted for the production by direct development of colored tones in lantern slides and bromide papers, should be, without hesitation, our selection in the slow class.

Amongst the rapid developers the choice is more embarrassing. It is generally admitted, however, that metol is the most rapid and the most powerful of all developers. Compared with either edinol or rodinal, metol yields more density and does it more rapidly than either. It will give in the shortest time the longest scale of gradation. Its keeping power in solution, and especially in diluted solution, is superior even to that of rodinal. It is adjustable to all kinds and brands of plates, and adaptable to all kinds of work. Negatives developed with it are easily intensified and reduced. In that particular it is again slightly superior to paramidophenol (rodinal), which does not give satisfactory results with the ammonium persulphate reducer. The tone of the silver deposit is a beautiful pure black, and the resulting negative prints as rapidly and as well as it looks, and is eminently suited for enlarging. Any amount of softness or contrast can be readily obtained with it. For all these advantages, which can be found to the same extent in no other agent, we may safely choose metol as our normal all-round developer of the first class. Thus, with metol on the one hand, hydrochinon on the other, either pictorialists or scientific amateurs will be able to meet successfully any and all their requirements.

It is not our intention to spend much time on formulas. We shall give two, however, which are used at the k. k. Lehr- and Versuchsanstalt für Photographie, at Vienna, and at the Poly-

technicum at Berlin, and which will give admirable results :

METOL

- A. Water, boiled or distilled, 10 ounces or 1,000 cc
Anhydrous sodium sulphite, 250 grains or 50 grams
Metol 50 grains or 10 grams
- B. Water, boiled or distilled, 10 ounces or 1,000 cc
Potassium carbonate, C. P., 1 ounce or 100 grams

NORMAL DEVELOPER

3 parts of A + 1 part of B.

FOR OVEREXPOSURE

3 parts of A, 1 part of B, 4 parts water, 10-60 minims of a solution of potassium bromide 1 : 10.

FOR VERY SOFT EFFECTS

3 parts of A + $\frac{1}{2}$ part of B + 1 part of water.
Bromide of potassium solution 1 : 10 as required.

Instead of the potash solution carbonate of soda may be used thus :

- C. Water, boiled or distilled . 10 ounces or 1,000 cc
Sodium carbonate crystals . 1 ounce or 100 grams

NORMAL DEVELOPER

Equal parts of A and C.

Bromide of potassium solution 1 : 10 as required.

The *single solution* developer, the formula of which comes with every bottle of metol, is also excellent. By using two single solutions, one of metol, the other of hydrochinon, the laboratory paraphernalia are reduced to their minimum. But we prefer the two-solution system. It gives more latitude and the solutions keep considerably longer. In using metol three points should never be forgotten : (1) That bromide of potassium has a very much greater clearing than retarding action, and that when used as retarder it must be added *liberally* to the developer.

For well-exposed portrait negatives, for instance, an excellent formula is the following :

A, 3 parts ; B, 1 part,
Potassium bromide solution 1 : 10, 30-40 minims per ounce of mixed developer.

(2) That the more alkali is added to the developer the faster it will work, the more rapidly it will yield density, and the more contrasty will be the resulting negative.

(3) That there is no advantage gained in diluting beyond measure a metol developer. Softness will be better attained by the reduc-



PORTRAIT
BY KUEBLER

PHOTO
ERA



A WEE CUP OF TEA
BY WM SHEWELL ELLIS



VIPER'S BUGLOSS
BY HENRY TROTH



PORTRAIT
BY BOYD C BARRINGTON

tion of the amount of alkali than by the addition of more water. The normal developer might be diluted with its own volume of water, but not more.

HYDROCHINON

A. Water, boiled or distilled, 10 ounces or 1,000 cc
Anhydrous sodium sulphite, 240 grains or 50 grams
Hydrochinon . . . 70 grains or 14 grams

B. Same as B above.

NORMAL DEVELOPER

Equal parts of A and B.

Solution of bromide of potassium 1 : 10, as required.

As we write for the advanced worker further details seem superfluous, and he will readily adjust these formulas to his particular requirements. Besides, we shall always be glad to answer all demands for information which might reach us through this paper.

Before leaving this subject, however, we would like to urge our patient reader, should he be willing to give a trial to this system of development :

(1) Never to *mix* both developers. He would lose thus most of their individual qualities, without any redeeming feature.

(2) Not to judge this method before having become thoroughly familiar with it, as it cannot be mastered short of a few months of earnest trial.

(3) Not to be deterred from trying it for fear of metol poisoning. While there *is* such a thing, there is considerable exaggeration as to its frequency, and we know personally of many so-called cases of poisoning that have never been attributable to metol, and, indeed, were not cases of poisoning at all. We may add that if cleanliness be present in the dark room, as it should be, the hands well washed after development (and, for susceptible skins, rinsed before wiping in a solution of salt water), no harm will result from its use. Besides, in case of extreme susceptibility to metol, the use of rubber finger-tips will provide against all further troubles.

We trust that the reader who will give this method a practical trial will find in it the surest, simplest, and most perfect means of obtaining the various effects his fancy or his needs may dictate. And if these few considerations, for which we lay no claim to originality, contribute to help him, be it ever so little, in the technique of his work we shall feel amply justified for having written them.

Amateur Photography in Philadelphia

DANIEL BAKER, OF COLUMBIA PHOTOGRAPHIC SOCIETY

SINCE the very beginning of photography there have been amateurs, and some of the very earliest amateurs and experimenters in the art and science of making light pictures were Philadelphians. I believe it was Professor Draper who made the first portrait by the daguerreotype process, some fifty years ago, and there are quite a few of the older amateurs of the city who remember the enthusiasts of the wet-plate days of photography. But the coming of the dry plate and film and the small and handy camera was the beginning of the enrolment of the great army of dabblers in the black art from which our true amateurs of the present day are recruited.

Perhaps it ought to be made plain what the writer means by "amateur." The dictionary says one who practises an art for the love of it, and not for mercantile or financial purposes; and this is held by some to exclude all from the ranks of amateurs who ever part with their negatives or pictures for money considerations. This is rather too strict an interpretation, and the writer would divide the photographers of the City of Brotherly Love into four classes, viz. : Dabblers, experimentalists, amateurs, and professionals. With the first two classes we need have nothing to do, because they either soon become attached to the other classes, or quit.

The amateur—that is, the true amateur—

becomes more and more fascinated with his art, and improves his work, until to-day our exhibitions show that he is really leading his professional brother in the production of new ideas, and fully equaling him in technical quality. His pictures are in demand because of their excellence, and he may sell a few — because he cannot afford to give them away — without detracting from his standing as an amateur photographer.

The Philadelphia amateur seems more prone to forming associations for mutual improvement than he does in many other cities, hence we have several strong photographic societies of amateurs, and a number are members of the Philadelphia Photographic Society, which is composed of some of the city's best workers.

The Columbia Photographic Society is the largest, with nearly two hundred members; many of whom are superior workers; so much so that they carried off a goodly proportion of the prizes in the last Eastman contest.

The Frankford Camera Club has a membership of about a hundred, nearly all of whom are enthusiastic workers.

The West Philadelphia Camera Club is the newest organization, and although but little over a year old, has passed the century mark in membership.

These four organizations all have their own homes, with studios and equipments for various kinds of work, and are growing in quality as well as numbers.

Besides these there are a number of little groups of amateurs who meet weekly or monthly in each other's homes and have demonstrations and lantern exhibitions. Thus, you see, Philadelphia holds a high place in "Amateur Photographdom," and it is not strange that there is seldom an exhibition or salon where it is not represented, generally among the prize-winners.

Prominent among Philadelphia workers are Mr. Wm. E. Motteram, Mr. John Dohnan, Mr. Wm. T. Innes, Mr. Lee Gans, Mr. W. Wanner, Dr. G. J. R. Miller, Mr. H. E. Cassel, Mr. R. J. Hillier, Mr. W. W. Chambers, and Mr. Wm. Thomas.

Almost every exhibition brings to the front several new men whose work is meritorious or who show great promise, and that is saying a great deal; for this city, being the home of the technical art education, our standard is set high and our committees of selection are quite critical in their judgment upon pictures offered for exhibit.

Of course, the ranks of the professionals are largely recruited from the amateurs, and every once in a while our best men step over the line; and while art is no poorer, the ranks of amateurdom are depleted and room is left for the aspiring new-comer.

The craze for camera carrying may be over; but, judged by results, there is more picture making done by Philadelphia amateur photographers than when every man, woman, and child seemed to be carrying a little black box. Our societies are all prosperous and membership is increasing, and there is talk of at least two more being formed this winter in sections of the city where the house to house meeting has been popular.

Philadelphia is certainly a photographic city, and why should it not be, with our wealth of historic relics and landmarks, our beautiful park with its natural scenery, and our facilities for quickly reaching some of Nature's beauty spots along the Schuylkill, the Upper Delaware, and their tributaries, or Old Ocean, ever changing, yet always the same!

All amateur photographers are welcome in Philadelphia photographic societies as they pass through on their travels, most of them making special provisions for visitors from out of town.

Some day we may again have a Philadelphia Photographic Salon that will be representative of our beloved art — art with a big A — and not devoted to one side of it only. You know the old saying, "Life is short; art is long": it applies to photography. We amateurs have not exhausted its possibilities, and never will. We will do better work as we get better command of our tools, and surprise ourselves, but there will always be new heights to climb.

Printing on Development Paper

P. M. RILEY

MOST development printing papers are made in both "regular" and "special" varieties, so that the proper amount of contrast may be secured from almost any negative. Some papers, however, are not so manufactured, and, as the worker oftentimes does not have more than one variety at hand, I was tempted to write a few words about other methods of controlling contrast.

Instruction books generally advise you to measure your negative from corner to corner, diagonally, and make that the printing distance for that negative. There is a good reason for choosing this as a standard distance. For illustration, suppose we must expose a $3\frac{1}{2} \times 3\frac{1}{2}$ negative at five inches to get a satisfactory print. A calculation will show that this cannot be safely done with a negative of 5×7 or over. The center of the negative is five inches from the light, while the edges are six inches from it. Now, the intensity of illumination varies inversely as the square of the distance from the source of light, or, in other words, the intensity of light at the edges is only $25/36$ of that at the center. A stronger light at a greater distance will, in a large measure, prevent this falling off at the corners. If we place the negative at nine inches from the light, the difference in intensity is quite a little reduced, and appears as 81 to 92. This difference is hardly noticeable in the prints, but it would be better to have it less. It will be seen that a distance less than the base line of the negative would be unsafe. In my own work I use a standard distance, somewhat longer than the diagonal, as it gives opportunity to halve distances to overcome contrast, of which I shall speak later. I make my first test with negatives up to 5×7 at twelve inches. For ordinary negatives this distance is generally correct, but negatives vary, and this rule will not always serve us well. It is not wise to use only one printing distance and consider all negatives worthless that do not print out properly at such a distance.

Most of us know that a weak light increases contrasts, and that an intense light lessens them. The law for intensities, already quoted in this article, shows that the intensity of light may be varied by changing the distance between the negative and the light. The effect of this change may be readily seen by holding a landscape negative about six inches from a light, and then five feet. When near the light the sky is translucent, and the foliage clear glass, but increasing the distance to five feet renders the sky opaque, while the clear glass remains the same. The contrast has been increased. This rule holds true for small variations in distance, and through all gradations of the negative. A careful use of this principle will enable us to make equally good prints from a great variety of negatives.

Dense, harsh, or contrasty negatives will give softer prints if exposed very near the light, as the dense high-lights will be penetrated by the intensity of the light, while the shadows will receive no more light than if exposed a proportionate time at a greater distance.

A flat, thin negative should be printed at a considerable distance from the light, so as to increase its printing density and contrast.

It should be remembered, of course, that the printing time varies with the distance from the light, but this is easily determined by applying the law for intensities. Thus, if the distance is doubled, the exposure will be four times as great; if the distance is increased three times, the exposure will be nine times as great. Suppose a negative is printed ten seconds at six inches from the light, and it is desired to change the distance to fourteen inches. The proportionate exposure will appear as 36 to 196 (or reducing 9 to 49). In other words, the exposure at fourteen inches will be $49/9 \times 10 = 54$ seconds. While a calculation can be easily made for each change, I have formulated the following table, which I find very useful in my own work. The table is easily understood. Thus, if at 12 inches a negative requires 30 seconds, looking

to the right of 30 in the 12-inch column, we find that it requires 47 seconds at 15 inches, and so on.

It will generally be found advisable not to use exposures less than ten seconds, as a little variation in so short a time may spoil the print. Where the exposures are longer there are many ways of controlling and "dodging" the print.

This defect can be remedied in many cases by inclining the water portion toward the light. If the foliage is still too dark and lacking in detail, try another print, and this time shade that part of the negative with a piece of cardboard for about half the printing time. If the card is kept moving back and forth about a half inch, no line can be seen between the shaded and

COMPARATIVE EXPOSURES

Inches	6	9	12	15	18	21	24	27	30	36	42	48	54	60
Standard Distance, 12 Inches. Minutes and Seconds.	0-1	0-2	0-3	0-5	0-7	0-9	0-12	0-15	0-19	0-27	0-37	0-48	1-1	1-15
	0-1	0-3	0-5	0-8	0-11	0-15	0-20	0-25	0-31	0-45	1-1	1-20	1-41	2-5
	0-2	0-5	0-8	0-13	0-18	0-25	0-32	0-41	0-50	1-12	1-38	2-8	2-42	3-20
	0-2	0-6	0-10	0-16	0-23	0-31	0-40	0-51	1-3	1-30	2-3	2-40	3-22	4-10
	0-3	0-7	0-12	0-19	0-27	0-37	0-48	0-61	1-15	1-48	2-27	3-12	4-3	5-0
	0-4	0-9	0-15	0-23	0-34	0-46	1-0	1-16	1-34	2-15	3-4	4-0	5-4	6-15
	0-4	0-10	0-18	0-28	0-40	0-55	1-12	1-21	1-53	2-42	3-41	4-48	6-5	7-30
	0-5	0-11	0-20	0-31	0-45	1-1	1-20	1-41	2-5	3-0	4-5	5-20	6-45	8-20
	0-5	0-12	0-22	0-34	0-50	1-7	1-28	1-51	2-18	3-18	4-30	5-52	7-25	9-10
	0-6	0-14	0-25	0-39	0-56	1-17	1-40	2-7	2-36	3-45	5-6	6-40	8-26	10-25
	0-7	0-16	0-28	0-44	1-3	1-26	1-58	2-22	2-55	4-12	5-43	7-28	9-27	11-40
	0-7	0-17	0-30	0-47	1-8	1-32	2-0	2-32	3-8	4-30	6-8	8-0	10-8	12-30
	0-8	0-18	0-32	0-50	1-12	1-38	2-8	2-42	3-20	4-48	6-32	8-32	10-48	13-20
	0-8	0-20	0-35	0-55	1-19	1-47	2-20	2-57	3-39	5-16	7-9	9-20	11-49	14-35
	0-9	0-21	0-38	0-59	1-26	1-56	2-32	3-12	3-58	5-42	7-46	10-8	12-50	15-50
	0-10	0-23	0-40	1-3	1-30	2-3	2-40	3-23	4-10	6-0	8-10	10-40	13-30	16-40
	0-10	0-24	0-42	1-6	1-35	2-9	2-48	3-33	4-23	6-18	8-35	11-12	14-11	17-30
	0-11	0-25	0-45	1-10	1-41	2-18	3-0	3-48	4-41	6-45	9-11	12-0	15-12	18-45
	0-12	0-27	0-48	1-15	1-48	2-25	3-12	4-3	5-0	7-12	9-48	12-48	16-12	20-0
	0-12	0-28	0-50	1-18	1-53	2-33	3-20	4-13	5-13	7-30	10-18	13-20	16-53	20-50
	0-13	0-29	0-52	1-21	1-57	2-39	3-28	4-23	5-25	7-48	10-37	13-53	17-33	21-40
	0-13	0-31	0-55	1-26	2-4	2-48	3-40	4-38	5-44	8-15	11-14	14-40	18-33	22-55
	0-14	0-33	0-58	1-29	2-11	2-58	3-52	4-54	6-3	8-42	11-51	15-28	19-34	24-10
	0-15	0-34	0-60	1-34	2-15	3-4	4-0	5-4	6-15	9-0	12-15	16-0	20-15	25-0

The cloud portions of a negative are nearly always so overexposed that any detail which they may have will be lost in printing. Now, a clear white sky is an abomination, especially when, as is often the case, the negative has a good cloud effect, if it could only be brought out. The required detail can oftentimes be secured by holding the printing-frame at such an angle that the sky is much nearer the light. By inclining the frame in this way the intensity of the light can be so greatly increased on one portion of the negative that one side may receive four times as much as the other, if it is so desired.

It is not always the sky that may need this additional light. One often has negatives, such as lake views, showing a densely wooded shore, which will appear nearly black with little detail, if sufficient exposure is given for the water.

unshaded parts of the print. This is a useful "dodge," and the resourceful worker can find many varied uses for it.

The method of development has a marked effect upon contrast, and gives the operator great control over his results. Contrast may be increased by giving a short exposure and developing in a very strong solution, with a few drops of bromide to clear the whites. Following out the same idea, soft effects may be secured from contrasty negatives by means of an exposure about double the normal, and the developer diluted with one half water.

While an intelligent use of the "regular" and "special" papers will help the worker out of many of his difficulties, their latitude is not always sufficient, and I have found the different methods of dodging mentioned very useful in my own work.



FAIRY STORIES
BY OLIVE M POTTS

PHOTO
ERA



EVENING
BY DR GEORGE W NORRIS



NICOLA D'ASCENZO
BY CONRAD FREDERIC HAESLER



AFTERNOON IN THE BERKSHIRES
BY CHAS R PANCOAST



BLUEBERRIES
BY J HORACE McFARLAND



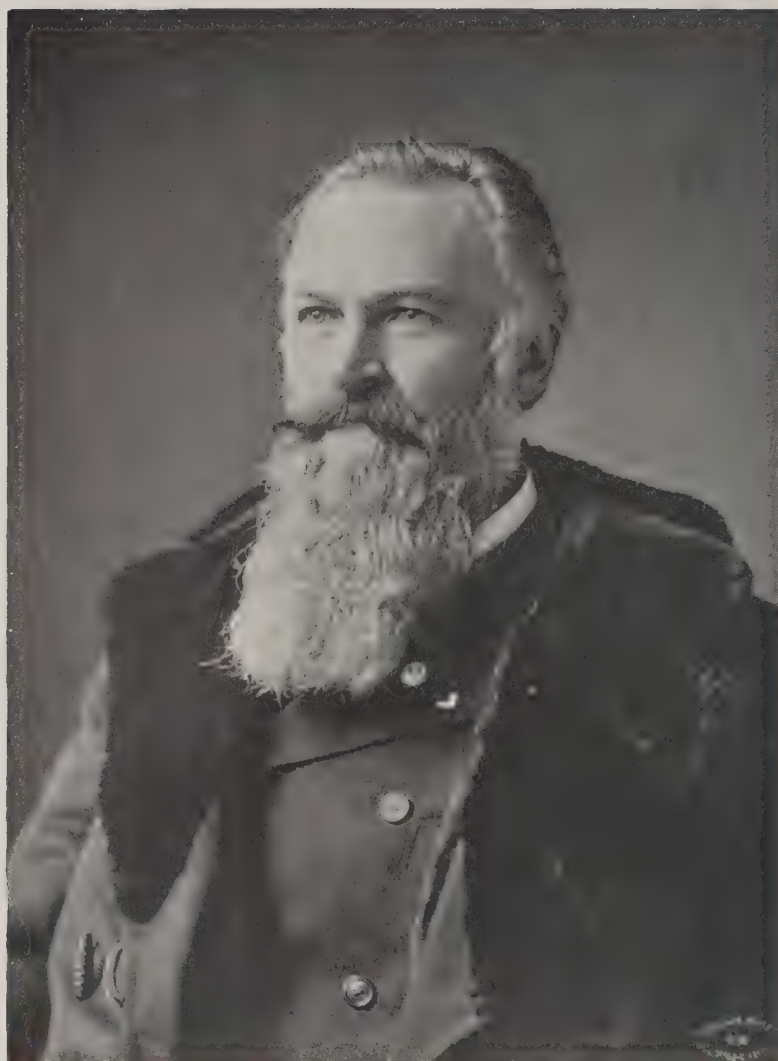


LAUNCHING OF THE PENNSYLVANIA
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PROFESSOR A LORENZ
BY F GUTEKUNST

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Now wail low winds about the forest eaves,
Now life grows cold 'neath cold and dreary skies ;
And, rustling ankle deep in falling leaves,
The lone deserted wood-path blanching lies.

— GOODALE.

November One of the most distinguished of modern painters once said: "If I could only do what I like, I would paint nothing that was not the result of an impression directly received from Nature, whether in landscape or in figure." His pictures, as a result, were so genuine and real that all other kinds of art by their side seemed forced and artificial. We commend this advice to our readers as excellent. We have always insisted that the true artist will go to Nature for his inspiration.

Millet Among the modern masters there is no one whose pictures can be studied to better advantage by the photographer than those of Jean François Millet, of Barbizon, France. His art is distinctively original and unique, inasmuch as he had his own peculiar way of seeing things and of helping others to see them in the same way. It was the tender fragrance of rude, ignorant, and toil-worn lives that he sought to portray. And out of this seemingly unpromising material he has constructed pictures beautiful and impressive in the extreme. His passion was always for figure-study and expression. In it he sought neither grace nor beauty, strange to

say, but only expression, which is the highest form of beauty.

Rembrandt sought expression, primarily, by cleverly lighting up the faces of his subjects, but Millet gave expression to his art through the entire body of his subjects. The expressiveness of the human form was his constant theme and the salient point in all his paintings. For this reason his pictures form an excellent guide to the photographer in the study of pose and figure composition. Millet's instinct for pose was that of a sculptor. The bold sweep of his lines and the impression of power and motion which his figures convey suggest the Sistine Chapel pictures of Michael Angelo. Indeed, there is no master, early or late, whose workmanship can be of greater help to the student of photographic art than Jean François Millet, of Barbizon.

The Salon, The English exhibitions have
The Royal come and gone, and the Photo-Secession has proved itself a past master in the art of joking. After laboriously creating the impression that it was going to boycott the Royal Photographic Society's exhibition, at which its pictures have never appeared, it failed to show up at the Salon. Says *Photography*: "It is not too much to say that the Salon this year is a disappointment. . . . Not only is the bulk of the work mediocre, but there is an entire absence of the conspicuously good, and even of the conspicuously bad. . . . On looking through the list of names, the absence of nearly all those workers from abroad who helped to make former Salons notable is very marked, and when we name Mrs. Cabot, Eugene, Holland Day, Henneberg, Mrs. Käsebier, Keiley, Kuhn, Dr. Spitzer, Stieglitz, Steichen, and Clarence White, we have by no means exhausted the list."

So the Photo-Secession has boycotted not the Royal, where it never was, but the Salon, where it first learned to know itself at its true value, and whence it started on its world-conquering career. Oh, base ingratitude!

We do not see what the Photo-Secession is going to conquer next. It deserts the Linked Ring; it has killed Philadelphia; St. Louis exists not for it; it visits Chicago during good be-

havior, and Turin and San Francisco alone receive its smiles. Why is it thus coy with its favors, ever seeking new fields? The secret has been whispered to us; shall we let it out? Here it is. The Photo-Secession is a certain packing-case in a New York office. In it repose the famous prints which set the world agog a few short years ago. They are not increased, neither are they diminished. When a new city holds an important exhibition, the Photo-Secession patronizes it, and the packing-case is shipped. Perhaps it is divided, and goes in two parts, in two successive years; but then the standard of the show becomes too low and the Photo-Secession knows it no more.

The truth appears to be that the members are at the end of their ability or their enthusiasm; it is so much easier to rest on their laurels than to work hard on new pictures that, the professionals excepted, they produce little that passes their own jury, and hence do not exhibit.

American Workers Americans have shown good work in London. Alvin Langdon Coburn is, by general opinion in England, the most promising of the Americans at present. The *British Journal* says: "Among the American workers Alvin Langdon Coburn promises to be a valuable recruit. His work shows that he is possessed of imagination and is not afraid of giving it full swing, and with a better appreciation of the limitations of his medium, and greater mastery over it, he should attain high position among pictorial photographers."

Rudolf Eickemeyer, Jr., shows at both exhibits, and the decadence of the Salon is shown by the following quotation from *Photography*: "One of the most curious and tell-tale impressions we received was that the two prints by Rudolf Eickemeyer, 'Winter,' and 'A Summer Sea,' which at the Salon stood out so preeminently as naturalistic and successful, here appear little, if anything, above the average level of work."

Frank Eugene breaks away from his friends of the Photo-Secession and has three pictures at the Royal. *Photography* says: "Mr. Eugene is one of the great masters to-day in the photographic world. All that he puts into prints is

gold added to baser metal. His nude study, 'Dido,' is, perhaps, the finest work of the sort ever shown here, if we except the fact that her head has been roughly treated by her hands, and has 'gone under' to such an extent that even the tears of Dido must have been obstructed in their flow. Modeling and tone could not be more searchingly and feelingly rendered."

Another American who did well is Carl E. Semon, who received a medal for "Lassitude," "and for the pleasant breadth of style and beautiful homogeneity of this circular print, the honour is well earned."

According to one of our English contemporaries, these two exhibitions prove that "the *via media* is found in the most Salonistic works at the Royal and the most Royalistic works at the Salon, and along that path photography must go if it would grow in artistic grace and seemliness. Mrs. Barton, Mr. Eickemeyer, Miss Ellis, and all others who exhibit with equal willingness at both shows are, it must follow, if our premises are correct, those who are taking the wise course that lies between extremes, and thus doing the best service for pictorial photography."

The £1,000 Kodak Competition Elsewhere in this number we call attention to the great competition which has just been opened to American amateurs. Kodak, Limited, inaugurated this competition for foreign amateurs, and it is as a special favor to the Eastman Kodak Company that American entries are now allowed. No such generous offer of prizes has ever before been made for a photographic contest, and the honor attached to taking one of these prizes, literally from the whole world's competition, will make the struggle keen and the reward of victory well worth winning. It is due to the acknowledged superiority of American photographic art that all our amateurs should do their best work for this contest and enter it early. We appeal to our readers to do their share in thus upholding American art supremacy.

December Issue Our next number will be devoted especially to landscape and genre work by amateurs. The New York number, already announced, is deferred until early next year.

The Work of Meredith Janvier

OSBORNE I. VELLOTT

ONE of the most hopeful signs of the elevation of professional photography along artistic lines is found in the fact that every year the profession is finding recruits from the ranks of well-educated, refined, and intelligent men and women from other walks of life.

Before its possibilities as a medium of artistic expression became so generally known, photography seemed and was, in most instances, largely a mechanical process requiring and inviting mere technical skill rather than intellectual training. The consequence was that, except in a comparatively few instances, its practice did not appeal to men and women capable by training of entering the various learned professions.

All this was changed, however, when it came to be generally understood that art training had a place in the making of portraits by photography, and it is immaterial at this time whether this change was brought about through the efforts of a few amateurs, or through the efforts of a few better workers within the profession, or whether it was simply the outcome of a gradual and natural evolution of the process. The fact remains that the public has come to appreciate and demand the application of art principles to photographic portraiture, and this demand has vastly broadened its field.

No longer can portrait photography be said to be merely a technical or mechanical process, but, on the contrary, it is gradually coming to be one of our most dignified and exacting professions, calling for intellect, refinement, and taste to a degree which few other callings demand. We have nearly all seen portrait photographs which, as works of art, can unquestionably be favorably compared with the best work of our most eminent portrait painters, and which for fidelity in drawing and likeness are far superior to nine tenths of the best work done by them. Such being the possibilities of photography, there can be no question as to the dignity and utility of the process, for the making of portraits itself has been a worthy task of man from the days of Rameses down to the present time.

To-day, by virtue of the fact that there is a

demand for art in professional photography, there is a demand in the profession for the most intelligent and highly cultivated men and women in our midst. And day by day this demand is being realized and met, these recruits, on the one hand, gaining the advantages which come from their being engaged in a work which is congenial and worthy of their best efforts, and the profession, on the other hand, gaining by the infusion of new blood, new energy, new methods, and higher ideals.

Among the most recent recruits to professional photography is Meredith Janvier, of Baltimore. Mr. Janvier has within the past few months given up the practice of the law, in which he had engaged successfully for eight or nine years, and has opened a studio on Charles street, in that city, where he is already making quite a success in his new calling.

Many of my readers will, no doubt, be interested to know the degree of photographic and artistic training necessary before one can hope to enter professional photography with reasonable assurances of ultimate success, and I can in no way give them a better idea of this than by detailing to them Mr. Janvier's experience preliminary to entering the professional field.

The period of probation will certainly not seem appalling when I say that until the summer of 1900 Mr. Janvier had never had a camera in his hand. Then he borrowed a hand-camera to make a picture of his little son and was so much pleased with the success of his first efforts that he was forthwith inspired with an ardent enthusiasm for photography and everything pertaining thereto. This enthusiasm explains why he has been able to fully prepare himself for his entry into the profession within the comparatively short period of three years.

During the winter succeeding his advent in photography, he studied the photographic magazines carefully, his ambition being to hang some of his portraits in our salons. This ambition was gratified little more than a year after he made his first snap-shot, as he had one of his portrait studies hung in the Philadelphia Salon of

1901. The next year he had a portrait in the London Salon, and next hung several pictures at Chicago, in the winter of 1902-'03.

Meanwhile, he had been carefully studying articles on art. He had always been of an artistic temperament, and the field was one which wholly delighted him. He had been a collector of rare prints and engravings, his collection of these being one of the most interesting in Baltimore. He now added to this collection photographic copies of the masterpieces in portraiture and figure work, including modern workers as well as the old masters. He has studied with great thoroughness nearly all of the better-known works on composition and higher art criticism. During the winter of 1901-'02 he took a course in figure drawing in a life class held in Baltimore, and during the winter of 1902-'03 attended a course of twenty lectures on Art Interpretation and Criticism at the Johns Hopkins University, by Prof. Alfred Vance Churchill, director of the Department of Fine Arts for Normal Training, at Columbia University. In fact, Mr. Janvier has lost no opportunity during the past three years to thoroughly equip himself along art lines for his work.

His training in the technique of photography during the same period has been fully as thorough. While preferring platinotype as his general medium in portraiture, he is an adept in both carbon and gum-bichromate. Some of his most interesting work recently has been in platinotype from enlarged negatives, in the making of which he has become quite expert.

From the time Mr. Janvier first took up photography until the day he opened his studio and hung out his sign as a professional photographer he was engaged in a law practice requiring his constant services from nine o'clock in the morning until five o'clock in the afternoon, with only an occasional day off on Saturdays. But, dissatisfied with what was to him a prosaic business, after he had once caught a glimpse of the artistic possibilities of photography, he made up his mind to take up photography as a profession, and from that time on bent every effort to the accomplishment of that purpose.

In the spring of 1903 he made a visit to New York, where he interviewed nearly all of the well-

known professional photographers with the idea of ascertaining whether artistic photography could be made to pay, and if so, along what lines. He then became convinced that he could make it pay in Baltimore if he would work along conservative lines, and thereupon determined to take the final step. There were two widely different courses open to him. He could either adopt the plan of some of the more "advanced" professionals and amateurs,—the method wherein portraiture is made largely subservient to the creation of a work of art; or he could adopt the method of the more successful New York photographers, wherein portraiture is the prime essential, and the portraitist makes his work characteristic of himself by bringing to it a full knowledge of composition and art principles in general. It did not take him long to see that the former method in a city so conservative as Baltimore would simply mean business suicide, and he therefore determined upon the latter plan. In the portraiture of men he aims at characterization rather than grotesqueness. He tabooes all freak methods of trimming and mounting, holding that if his portrait of a man isn't good enough from an artistic point of view when trimmed in the conventional way and mounted on a plain white or cream mount, it isn't good enough to give his sitter. In his portraiture of women and children he aims at a concrete interpretation of the beauty and tenderness characteristic of such subjects. He believes in picturing his women and children in the costumes of the day, not in having resort to the simpler costumes of other days for mere pictorial effect.

As to Mr. Janvier's work itself, I feel that it is too early to speak. The limitations of the camera in portrait work can only be wholly overcome by a large and varied experience, and this he has not yet had. Hence, many of his portraits so far made bear evidences of mistakes which are as thoroughly obvious to him as they can be to others, but which from sheer lack of experience he was not able to avoid in the first instance. There are reproduced herewith several of his portraits, some of which are quite recent, while some others were made more than a year ago.



DR ALFRED VANCE CHURCHILL
BY MEREDITH JANVIER



OSBORNE I YELLOTT
BY MEREDITH JANVIER



THE SISTERS
BY MEREDITH JANVIER



PORTRAIT
BY MEREDITH JANVIER

Notes on Gum-Bichromate Printing

W. W. M. M.

WHEN I first commenced the gum process I was foolish enough to lay in a stock of all manner of new *plants*, which only added to extra confusion in the bath-room, the attic, and now and again the back drawing-room, if the sun were west; and after P. O. P. toning, etc., I was informed by members of my household I was only adding insult to injury. I heeded not, but stuck to it, and on looking back I can, without being in any way presumptuous, see many pitfalls for a beginner in some of the articles already written.

The pitfalls are in no way derogatory to the author of the contributions; it is the "what comes next" that puzzles the beginner, as well as the "when shall the next come," and this part is often skipped over, so much like the dear, old 5th prop., so easy to read, so easy to grasp, yet close the book and how many of us have not wondered "what comes next." With many books on photography open we are often led to wonder "what comes next." Might I then endeavor to simplify the *first* trials for the would-be gum worker in such a manner that, after all, his sister or a friend, by borrowing a negative for a little while, *can* show a gum result—I won't say picture; that comes later on in another "next."

From your local chemist get two ounces of bichromate of potassium and two ounces of best Soudan gum. When he has given the latter to you, in a knowing way say, "It *is* the best Soudan, Mr. So-and-So?" It looks as if you knew something, and he might be keeping inferior stuff for *beginners*.

From the artists' supply store get a five-cent package of lampblack, nothing more; only treat them politely, as their profit is not much in a transaction of this magnitude.

Also get two flat paint brushes, one about one inch wide, the other about two inches wide; get the cheap ones, and as soft as you can. The better ones will do later, say, for the next Photographic Salon; we must, in gum-bichromate, walk before we run.

The marketings are all complete, and the

pocket only a trifle lighter than when you started.

Now you can commence the new process, or, as I was encouragingly informed, add insult to injury; but, as in my case, go ahead, and never mind.

Put the two ounces of bichromate of potassium into one of those twenty-ounce dark-green developing bottles, and fill up with cold water, and remember bichromate is sensitive to the light when it dries.

Dissolve the gum in five to six ounces of cold water, and filter into a bottle through a fine piece of muslin. When the bichromate is all or nearly all dissolved, and the gum strained, you can commence on your first trial, which *should* give you your first print.

Take a clean piece of glass—an old negative with the film off will do—and on the middle of it pour half a teaspoonful of gum solution. On to the gum put half a teaspoonful of the lampblack. These two must now be mixed into a syrup state, and nothing has ever served me so well as an old chisel; the flat part of the edge grinds the lampblack beautifully. The mixing must be done until there is no grit heard as the chisel works backwards and forwards on the glass. As soon as the mixture is in a complete syrup state, *without any grit whatever*, pour on to the mixture a teaspoonful of the bichromate solution, and mix this well, and then another teaspoonful; mix this well. By this time the glass will have all it can hold.

Get any bit of white paper without any shine on it—the note-paper called "vellum wove" will do—and put it on a piece of blotting-paper larger than the piece you are sensitizing, and with the small brush paint the paper with the mixture. It will at once look a sort of yellow and dark brown. Now take your larger brush and gently go over the paper, taking care to do it lengthways, and then across. Lines, oh! those lines! will appear as you go one way; turn the paper, and go the other, until the paper looks much lighter and the color is even.

This, to my mind, was the most irritating part of the process; these lines will come, but a gentle, jerky movement will take them away; anyhow it can be done easily after one or two trials. Do a few sheets, and put them away to dry where no white light, grit, or fluff can get at them. You can now inform your friends you have added insult to injury, and made your own sensitized paper, and the only mess is on the glass. When the paper is *perfectly* dry, put it in the printing-frame, as you do with P. O. P., and print for about as long as you would for this latter paper (an actinometer will do later on). Take the paper out of the frame, and put it face downwards in your bath or basin, with about two inches of water beneath it all round. Then leave it; go out; go anywhere, as the temptation to see what is under that blacky brown stuff is at this point very great, and you will want to assist the pigment off, generally with a sponge; anyhow, leave the paper for some time, say twenty minutes, at the end of which time you may satisfy your curiosity; turn the paper by a corner, and the chances are you will see some of the parts of the positive. Don't begin "splashing it gently," as is so often advised at this stage; put it in face down, and leave it

another twenty minutes, when you will find much more of the result is visible. Now you can just lave it very gently, and you will behold your first result. Dry it, and keep it, and write, as I did, on the back, "first result" and the date. Make that "first" as far as you are able your standard for ever afterwards, step by step. It is your best effort now; it must be your second best next time, and so on.

Let that smudgy little thing, which it must almost to a certainty be, as you only guessed at the exposure, etc., be as far as you can your actinometer for the second attempt, and let your second attempt be your actinometer for the third, etc., until the time comes when you think you must have that to me irksome light-gauge.

Here I must close, and in conclusion I hope that some latitude may be allowed me if the foregoing be read by any old "gum" workers, as, knowing the difficulties for any one commencing this most beautiful process, I have only done my humble best to assist those who are desirous of doing "gum-bichromate" work, and who in commencing their first coating, do not know "what comes next" and "when the next comes."

— *Down-Town Topics.*

Suggestions on Composition

BALANCE is of importance according to the number of units to be composed.

Much greater license may be taken in settling a single figure into its picture space than when the composition involves many. In fact, the mind pays little heed to the consideration of balance until a complication of many units forces the necessity upon it. The painter who esteems lightly the subject of composition is usually found to be the painter of simple subjects — portraits and non-discursive themes; but though these may survive in antagonism to such principles, their authors are demanding more from the technical quality of their work than is in reality its mission to supply.

The first two main lines, if they touch or cross, start a composition. After that it is necessary to work upon the picture as it hangs in the balances.

RELIEF

THE popular notion concerning pictures is that they should stand out; but as has been aptly said, "they should stand in," — so stand as to keep their places within the frame and to keep the component parts in control. A single object straining itself into prominence through the great relief it exhibits is just as objectionable as the one voice in a chorus heard above the rest.

The Round Robin Guild

Specially designed for the Amateur Photographer and the Beginner

Conducted by Elizabeth Flint Wade.

(Any amateur photographer may belong by sending in his name and address)

The time of the year has come when fires are lighted on all the hearthstones and one seeks the snugness of the library, glad to forget that outside old Boreas has begun his winter reign. Possibly it is a broad statement to say that fires are lighted on the hearthstones, for the modern householder confines his fire in the cellar and sends his heat through his house in pipes instead of piling logs on the hearth and enjoying the light and the heat at one and the same time. Then, too, for logs he substitutes coal and gas, so though we lose the picturesque features of the fire we do not lose the great trees that were yearly sacrificed to the flames. There's something about a tree that makes one feel compunctions of conscience about burning it. It takes many decades for a tree to attain its growth, and when it is cut down its place cannot be filled in one generation, or in two.

It is Helen Hunt Jackson who put into poetry what many of us think when we watch the burning of the logs on the hearth:

" Oh, helpless body of hickory-tree,
What do I burn in burning thee?
Summers of sun, winters of snow,
Springs full of sap's resistless flow;
All past year's joys of garnered fruits,
All this year's purposed buds and fruits
Secrets of fields of upper air,
Secrets which stars and planets share;
Light of such smiles as broad skies fling,
Sound of such tunes as wild winds sing;
Voices which told where gay birds dwelt,
Voices which told where lovers knelt;
Oh, strong white body of hickory-tree,
How dare I burn all these, in thee?"

But winter fires are not photographs, and what do you know about lenses?

The terms which express the qualities of a lens are often so much Greek to the amateur, and especially to one who has not made a study of optics.

Definition, covering power, rapidity, rectilinearity, freedom from astigmatism, depth of focus, and angle of view are words to the uninitiated, and they are nothing more.

The knowledge of what constitutes a good lens is a very important bit of wisdom, and unless one knows this he cannot judge his instrument correctly, or understand its limitations.

Definition is that quality of a lens which enables it to condense the rays of light passing through it so as to produce a clear and sharp image. Oblique rays of light as they pass through a convex lens are bent in an opposite direction from that in which they entered it, and as the rays pass on beyond the lens they come to a focus at a point at a certain distance from it. If the focusing

screen is placed at either side of the point where the rays meet, the image formed by the lens will be poorly defined, or, as the photographic term expresses it, out of focus. A lens that has not a good definition, and cannot condense the light accurately at one point cannot produce a clear image. This is because the image, instead of being formed of one point, is made up of spots of light which overlap each other, and prevent the formation of a clear image. The cheap cameras often have lenses which lack good definition, and, therefore, never produce a clear picture. The insertion of a smaller stop shuts out the light that enters at the outer edges of the lens, and helps to give a clearer definition, but a lens with good definition will give a clear image at the edge of the plate, even when the largest stop is used. It will not do this if the lens is of inferior quality.

Covering Power. The covering power of a lens is that quality which enables it to define the image sharply at the edges of the plate. If it does not do this the lens is too small for the plate which is being used. Each lens has a certain diameter inside of which good definition is obtained. If the lens just covers a plate it will not cover it with good definition if the lens is not opposite the centre of the plate. The larger the diameter covered by a lens of a certain focal length the more useful the lens, for it can then be moved up or down as circumstances require without affecting the definition.

Rapidity. This term is used to express the less or greater time required by a lens to permit the light to produce a distinct image on the sensitive plate. The speed with which a lens works depends on the glass of which it is made and the manner of its construction, and on the size of the working aperture or diaphragm which is used. The larger the diaphragm used the more light is admitted through the lens, and, therefore, the larger stop used the quicker will the lens produce the image.

Rectilinearity. A lens is said to be rectilinear when it can reproduce straight lines without curvature or distortion. A lens which is not rectilinear will reproduce a straight line with more or less of a curve when it comes near the edge of the plate. In the photographing of a building where a rectilinear lens is not used the top seems to converge, making it narrower than the base. A rapid rectilinear view lens gives surprising results. It is invaluable for instantaneous street work, where buildings are, of course, included in the angle of view. It is also an excellent lens for copying.

Freedom from Astigmatism. Astigmatism in a lens is its lack of power to bring vertical and horizontal lines

to a correct focus at one and the same time, though these lines may be on the same plane. Lenses free from astigmatism are called anastigmats. The glass used in these lenses is the Jena glass, the discovery of which practically revolutionized the making of optical glasses. Before the discovery of this glass only about a dozen varieties of optical glasses were known; now we have nearly a hundred. An anastigmatic lens possesses greater covering power and clearer definition.

Depth of Focus. The depth of focus of a lens is its power to give equally clear images of objects situated on different planes or at different distances from the camera. The depth of focus of a lens is increased by using a small stop. Small hand-cameras often have lenses of great depth of focus.

The Angle of View. The angle of view of a lens is the number of degrees included within the view. The number of degrees included in the ordinary lens is sixty degrees. If eighty or more degrees are included in the view the lens is called a wide-angle lens. The angle of a lens is usually wider than the view included on the plate, and in order to take advantage of the wider angle a larger plate must be used. If one wishes a wider angle of view on the same sized plate as he is using ordinarily, he must use a shorter focus lens. A wide-angle lens has a short focus, and in order to have the objects clearly defined the stops used must be smaller than those used with a lens of medium angle. Wide-angle lenses are used for making interior views, or in taking pictures of objects which do not permit the camera to be placed at a sufficient distance from them to include them in the angle of the lens.

Equivalent Focus. The equivalent focus of a lens is the term used to describe the distance between the diaphragm opening in a double lens and the focusing glass, when the lens is focused on a distant object.

ANSWERS TO CORRESPONDENTS

Norris Browne.—Focusing glasses are made, through which the image on the ground glass is seen true to nature, instead of being reversed. Such a glass is called an anascope.

H. H. E. To clean a lens breathe on the surface to moisten it a little, and polish with an old silk handkerchief. If this does not remove spots from the lens, drop alcohol on the lens, and rub off very quickly. Lenses should be protected with chamois when not in use. A hand-camera should always be kept closed when not in use.

Jessie Hearn.—A paste called "Anti-Halo" is sold for backing plates to avoid fog or halation. Backing

plates is a very unpleasant process, and is not so much a preventive of fog as one is led to expect. In places where windows are included, it is wiser to use the non-halation plates, which are coated specially for avoiding the fog or halation.

Henry M.—Bromide of ammonium is a salt formed by neutralizing hydrobromic acid by ammonia or ammonium carbonate. It is very useful in some processes of photographic work. It gives great sensitiveness to gelatin and collodion emulsions; combined with pyro for a developer, it prevents chemical fog, and is employed in the preparation of sensitive papers.

S. S. Willis.—The figure studies which you enclose for criticism show a good idea of posing, but in each picture you have introduced, or have not eliminated, objects which spoil the artistic merits of your picture. Do not try for stagey poses. The more unaffected the pose, and the simpler the gown, the more artistic will be your picture. Study examples of good portraiture, and profit by the lessons they will teach.

Alice G. F.—To remove pyro stains from the hands make a ten per cent solution of oxalic acid; add an ounce of this solution to twenty ounces of water and use it for washing the hands. The hands should be well washed after the application of the oxalic solution, as this is poisonous if taken internally.

G. T. A.—Peroxide of hydrogen is a hypo eliminator, but its use tends to destroy the delicate detail in the negative. Plates that are well fixed and washed will not retain any trace of hypo.

Frank Hills.—It is much cheaper to buy the different ingredients and prepare one's own developers and toning solutions than it is to buy them ready prepared. From principle we must refrain from giving any formula for flash-light powders. The ingredients are so dangerous that it is much wiser to buy either powders, cartridges, or flash-light sheets ready prepared than to undertake their manufacture. The difference in expense is too small to warrant the risk.

Graham L.—Powdered pumice-stone rubbed over the surface of a negative will give tooth enough for retouching. If the pumice-stone is not ground very fine it will scratch the negative. Powdered resin also is used for roughening the surface of the negative for retouching.

Otto Peetz.—You have been enrolled as a member of the Round Robin Guild, and membership card has been sent you. Can you not join the Historic Picture Guild also, and send pictures of places of historic interest in your locality?



A SCHOOLBOY
BY MATHILDE WEIL

PHOTO
ERA



PORTRAIT
BY C M GILBERT



PORTRAIT
BY HAMSON KRIPS

PHOTO
ERA



MARGARET
BY P W PHILLIPS

PHOTO
ERA

Notes and News

SAN FRANCISCO, The San Francisco Salon is over, but its aftermath comes in the shape of the beautifully illustrated catalogue. The pictures exhibited numbered one hundred and seventy-five, besides sixty-three loaned by the Photo-Secession, which had their own little room and so were as exclusive as their makers desired. The nineteen illustrations reproduce very effectively some of the principal pictures exhibited, and thus furnish a partial permanent record of the success of the Salon.

HAVERHILL, The Haverhill Camera Club will hold a show, on Nov. 19, 20, and 21, in which no work will be shown but that done by members of the club.

In all previous exhibits first-class work was accepted from all quarters, some of the noted amateurs of the country having been contributors. Even under these circumstances the pictures hung by the members of the local organization have attracted a great deal of attention, much of it being among the best hung on the lines.

ROCHESTER, The Eastman Kodak Company announces that it has completed special arrangements with Kodak, Limited, of London, England, whereby its customers will be allowed to compete in the three photographic competitions recently inaugurated by that company. Four hundred and four cash prizes, amounting in value to £1,000, are offered in three competitions. These are respectively for prints or enlargements made with any Kodak or Brownie Camera on Non-Curling Film, with prizes amounting to £500; for picture made on Kodoid Plates, with £300 in prizes; and for bands of film developed in the Kodak Developing Machine, with £200 in prizes. The entries must be received in Rochester by June 10, 1904, so that they may be forwarded to London in time for the closing of the contest on June 30, 1904. As this contest is advertised in every country in the world, the number of entries will probably be very large, and it is hoped that American amateurs will prove, both by the quantity and quality of the pictures which they enter, that America is still in the van in photographic art. Circulars giving complete lists of prizes and conditions in all classes may be had on application to the Eastman Kodak Company, Rochester, N. Y.

NEW YORK CITY "Concerning Cooke Lenses" is the title of an artistic little booklet, prepared for free distribution, which gives a good idea of the claims and qualities of the lenses specified, both by word of description, and by a series of excellent pictures, showing the capacities of the lens in many lines of work. This Cooke booklet, as well as a complete catalogue, may be obtained from Taylor, Taylor & Hobson, Limited, Broadway and Twenty-sixth street, New York City.

ATHENS, PA. The Athens Camera Club will hold an exhibition, open only to amateurs of the three adjacent counties, from Dec. 3 to Dec. 5. Entries must be made not later than Nov. 9. There will also be shown a Loan Exhibition of work of prominent amateurs, in which both secessionists and outsiders will be represented.

NEW YORK CITY Our readers will do well to send for the little booklet of the Voigtlaender Optical Company, entitled "What Taylor Taught Me," a novel treatment of a subject which baffles many amateurs. Taylor is a mine of information on flatness of field, astigmatism, speed, color correction, and the many other points of the modern anastigmat. The subjects are treated in a simple way, understandable by the merest novice, and the book is likely to be read through at once, because of its interest. Copies of this, as well as the "Collinear Catalogue," may be had free of the Voigtlaender Optical Company, 137 West Twenty-third street, New York City.

BOSTON, MASS. The raised corner tray of the Compressed Fibre Company is a new form which seems to be a little ahead of any tray yet on the market for practical utility. The peculiar construction allows the plate to be sufficiently raised from the bottom to admit of easy handling and the settling of sediment, without any awkward corners which are difficult to clean. It also effects an economy in the amount of solution necessary to cover a plate. The same company also manufactures very convenient washing and fixing boxes.

PHOTOGRAPHIC LENSES, A SIMPLE TREATISE. By Conrad Beck and Herbert Andrews. (New York: Tennant & Ward. 75 cents).

In about three hundred pages this useful little treatise covers the field of the properties and uses of the photographic lens as far as the average photographer will ever care to pursue it. The book is free from mathematical formulas and complicated technical details, and is written in a singularly clear and lucid style. The photographer who wants to know all about the method of working of his lens, and who is not an optical expert, would do well to read this book.

MORE LIGHT IN NEGATIVE MAKING. By David J. Cook. Parts I, II, III, IV. (Author, Effingham, Illinois. 50 cents each).

These little booklets, in neat and tasteful typographical dress, represent the fruit of many years' experience of their author as photographer and as professor in the Illinois College of Photography. The books give much valuable information in concise paragraphs and simple words.

The Crucible

COATING PLATINUM PAPER—As some of our correspondents have recently asked for formulas for sensitizing platinum papers, we publish the following from the "Photogram." Sizing of the paper is necessary to keep the image on the surface. The most suitable sizes are: Gelatin, 10 g, swollen for an hour, and dissolved in 500 to 1,000 cc of water by heat; or arrowroot, rubbed in cold water, and mixture poured into enough boiling water to make a one or two per cent solution.

Standard Iron Solution.—Pour a solution of 260 g of iron ammonium alum in 1,000 cc of water into 1,000 cc of water, to which has been added 100 cc of strong ammonia. Filter and drain precipitate, and warm with 105 g of oxalic acid in a little water, keeping temperature about 90 degrees F. Dilute to 500 cc.

Now prepare: A. Dissolve 10 g of lead acetate in 100 cc of water, and add a solution of 4 g of oxalic acid. Filter, wash, and dry white precipitate, and dissolve 1 g in 100 cc of standard iron solution.

B. Potassium chloroplatinite, 1 g; water, 6 cc.

C. Swell 2 g of gelatin in 20 cc of water, add half a gram of oxalic acid, and warm before use. Keeps only a day or two.

The following quantities of solution will sensitize a 20 x 30 sheet. For rough paper add from 3 to 8 cc of water. For gray pictures it is necessary to add still more water.

(a) A, 4.5 cc; B, 3 cc. Keeps a month in the dark. On arrowroot sized Rives' paper gives brownish tones; on gelatine sized, pure black.

(b) A, 4.5 cc; B, 3 cc; C, 1 cc. For blue-black tones on arrowroot sized Rives.

(c) A, 3 cc; B, 3 cc; sodium ferric oxalate (50 per cent solution), 2 cc.

These formulas give soft prints from normal negatives. For brilliance add ten per cent solution of sodium chloroplatinite, 5 to 10 drops, or one per cent solution of potassium bichromate in same proportions.

PREVENTION OF AIR-BELLS. One of our correspondents, Mr. M. C. Booth, of Haverford, Pa., sends us the following method for preventing the

formation of air-bells when immersing the plate in the developer. His treatment consists merely in breathing upon the plate with a slow and full exhalation immediately before wetting it with the developer. The cold plate condenses the moisture of the breath, and the slight moistening of the gelatine thus produced enables the developer to cover the film uniformly and instantly. In breathing upon the plate it should be held horizontally, and within two or three inches of the mouth, and the whole surface should be covered, edges and corners included. In cold weather and in very warm weather the plate should be breathed over several times; in the first case because the moisture is, to a large extent, condensed before it reaches the plate; in the second case, because the plate is not cool enough to cause rapid condensation. In moderate weather twice is sufficient.

This method, to the best of our knowledge, has never been published before, being one of the absurdly simple things which often escape discovery and are perfectly obvious when one's attention is called to them. It rests on a perfectly scientific basis and will doubtless prove a very useful hint to many of our readers.

PHOTOGRAPHIC EXHIBITIONS AND COMPETITIONS

SOCIETY OR TITLE	DATE	ENTRIES CLOSE	INQUIRE OF
Haverhill, Mass. Camera Club (for members only)	Nov. 19-21	Nov. 10	.....
Athens, Pa. Camera Club (for local amateurs)....	Dec. 3-5	Nov. 9	Irving K. Park, Athens, Pa.
Southampton P. S.	Dec. 11	Dec. 2	S. G. Kimber, Oakdene, Highfields, Southampton, England.
Chicago Salon.....	Dec. 29-Jan. 24	Dec. 15	Soc. of Amateur Photographers, Art Institute, Chicago.
Brooklyn, N. Y. Camera Club	Feb.	.....	U. G. Dodson, 776 Manhattan Ave., Brooklyn.
Second International Salon in Marseilles	Feb. 7-23	.....	M. le Dr. Casteuil, 20 Cours de Chapitre, Marseilles, France.
North West London P. S.	Feb. 11	Jan. 28	J. S. Fairfoull, 13 Addison Road, Walthamstow, England.
Exposition Internationale de Photochromie	Feb. 15-Mar. 15	Nov. 15	M. le Prés. du Comité, 44 rue des Mathurins, Paris, France.
South London P. S.	Mar. 5	Feb. 20	W. C. Marshall, 41 Glendon Road, Lee, S. E., England.
Croydon Camera Club	Apr. 6-13	.....	W. G. Walder, 17 Dingwall Road, Croydon, England.
Salon de l'Exposition, Arras	May 1-Oct. 4	Apr. 5	Comité de l'Exposition, Arras, France.

GIVEN	CLOSES	PRIZES
Kodak N. C. Film Competition.....	June 10	£500—209 prizes.
Kodoid Plate Competition	June 10	£300—99 "
Kodak Developing Machine Competition	June 10	£200—96 "
Recreation, New York	Nov. 30	40 prizes.
Photogram, Arundel St., Strand, London.....	Monthly	One guinea and half guinea.
The American Boy, Detroit.....	Monthly	\$2, \$1.
Leslie's Weekly, New York.....	Weekly	\$10, \$5, \$1.
Buffalo Express	"	\$5 to \$25.
New York Mail and Express	"	\$5.
San Francisco Chronicle	"	\$5, \$3, \$1, \$1.
St. Louis Star.....	"	\$5.



THE BRIDGE
BY THOMAS MANLY

PHOTO ERA

The American Journal of Photography

VOLUME XI

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NUMBER 6

December

The year's departing beauty hides
Of wintry storms the sullen threat;
But in thy sternest frown abides
A look of kindly promise yet.

— Bryant.

A Few Words on Composition

P. M. RILEY

VERY often one hears a photographer boast of the number of plates he has exposed during an afternoon trip, when it would have been much better to speak of the number of good pictures he has made. Composition has not been considered or hardly thought of. From an artistic point of view the ease with which exposures can be made with the new cameras is very disastrous to the results obtained. One should always try to get the best results possible for the time and money expended, and not form the habit of making any number of exposures, hoping some of them will prove good. If every worker knew more of the laws of composition there would be more pictures made and fewer hit-or-miss photographs. Care in choosing the point of view is the most important thing about picture-making, for a perfect negative cannot make a good picture out of a bad composition.

The laws of composition teach what should be included in a picture, and the proper arrangement of those objects. The great law of composition is to include such objects, and arrange them in such a way that the resulting picture is thoroughly satisfying to the eye, and conveys the very best possible sentiment of the object

photographed. Such a view will have both harmony of design and balance of symmetry of the objects portrayed.

When all the objects in a picture are arranged in such a way that each seems fitted for the place it occupies we have harmony of design. The value of an object to the composition should not be because of its individual merit, but from its relation to the whole composition. This should be remembered in making figure studies indoors. Never get all the best articles of furniture and bric-à-brac in the house into a view. It will always draw the attention from what is the real subject of the picture. Nothing should be included in any view which does not harmonize with the thought to be expressed.

Every good composition should also have balance of symmetry; that is, all the objects included should be so arranged that they make a perfect whole, without detracting from the principal object. The best way to secure this result is to take short views. Include as few objects as possible, and the very simplicity of the picture will be its beauty. Wide-angle lenses and artistic photography do not generally go hand in hand.

There are a few simple rules which, if fol-

lowed, will do much toward securing the desired harmony and symmetry of a composition. The horizon line is sometimes troublesome, but if it is always placed about one-third from the top or bottom the result will usually be pleasing. One-third from the top is better for short views, while extensive landscapes require more sky — about two-thirds of the plate. Very likely this sky will need to be printed in from another negative as is nearly always the case.

Good workers consider that the centre of a picture is its weakest point and the painstaking pictorialist will carefully avoid placing the principal object of interest there. Frequently the principal object is not easily found because it is not always the largest. Whatever is of most interest should be placed to the right or left of the centre and the lines of the picture made to converge toward it as far as possible. Get the lines to run from one side to the other instead of up the centre of the picture. The necessity of this caution is well shown by many street and river views I have seen. Such pictures should always be taken from the side of the street or bank of the river, with the idea of securing as sweeping and graceful lines as possible. The results will be much more artistic than views from the centre of the street or a boat in midstream. Always break up the sky-line with some irregularity if it is possible to do so. The V-shaped light space above a narrow street picture, unless it is very irregular, is very lacking in sentiment.

The monochrome artist loses much with the

absence of color from his work, and he must arrange so that the gradations of light and shadow will make up for it as far as possible. For this reason it is often found better to make certain views early or late in the day rather than toward noon. In the first case the shadows are long and soft with plenty of detail and the gradations between the lights and shadows are nicely blended. A picture made at noon has strong black shadows directly under the objects, the high-lights are chalky and the gradations between light and shade are unpleasant and abrupt.

When the worker has learned to see a picture on the ground glass, and to bring into its composition all the beauty, feeling, and sentiment possible, the reproduction of the view on a sensitive plate becomes a matter of mechanical skill. It seems to me, however, that the mechanical skill cannot be perfect unless the worker takes time to study his picture and "drink in" as much as possible the beauties of nature it discloses. Suppose the subject is an evening landscape; you must feel the simplicity, the tranquility, the breadth and solemnity of the scene. If you carry away a vivid mental picture of the quietness of the low-lying clouds at the horizon, the dying gold of the afterglow, or the thin mist just beginning to rise in the distance, you are better prepared to use your utmost technical knowledge to bring out these beautiful effects in the negative. To succeed in doing this is to achieve the highest, finest, and best part of composition.



Telephotography

HAROLD HUTCHINSON

THE telephotographic lens is no longer an unknown quantity to the amateur photographer who has delved to any extent into the depths of his art, and the literature upon it is no longer so scant as to be particularly difficult of consultation. Almost everyone is familiar with the simple little attachments designed for the ordinary folding cameras of the trade, and better grade instruments are by no means uncommon. Still there are some misconceptions abroad with regard to these lenses, and various erroneous statements have been made about them, which may serve as an excuse for this article.

The telephotographic lens itself consists of a high-grade positive lens, as rapid as possible, fitted posteriorly with a removal negative lens, thus permitting the use of the positive alone when occasion requires. This combination has one advantage; it will give larger images at a given distance from the object, with a given camera extension, than any other known lens. As a consequence it also gives opportunity for better perspective drawing in a photograph than is commonly found, by enabling the user to take up a position at a greater distance from the object, without dwarfing the image, than is customary. This improved perspective is not a thing inherent in the lens, as many appear to think, but results from the view point which it enables the photographer to choose.

Applying this to portraiture, the value of the telephoto becomes marked. A large image of the head, as ordinarily taken in a photographic studio, is curiously distorted, as may be appreciated by any thoughtful person. With the portrait lenses commonly in use it becomes necessary to approach so closely to the sitter, in order to bring the subject into focus, that the result is fairly comparable to the landscape, building, or other view, taken with a wide-angle lens. The drawing is mathematically accurate, but is made from an unnatural point of sight. The likeness is not pleasing, but seems rather an unlikeness; and this is most marked in life-size heads, unless

they have been enlarged from smaller negatives. In this connection attention should be called to a statement made by Mr. F. A. Dobbins in the *Photo Miniature*, No. 26. On page 67 he says, speaking of this distortion caused by the usual form of portrait lens: "If a long-focus lens can be used these distortions disappear. But very frequently the length of the studio prevents this. In such circumstances even a modest telephoto attachment, with a fivefold magnification, will give a result equal to the longest camera usable in the largest studios." Exactly the error mentioned above; an assumption that there is something inherent in the telephoto lens that will improve the perspective drawing of an object. As the negative lens in such a combination merely magnifies the image made by the positive lens, this statement is palpably inaccurate. Had Mr. Dobbins written his second sentence as follows, "But very frequently the lack of such a suitable long-focus lens prevents this," there would be no exception taken. It is impossible to get good perspective, when a studio lacks sufficient length. Listen to Mr. Dallmeyer, the inventor of one of the best forms of telephoto lenses: "Where the studio is sufficiently long, the photographer is always able to take up a standpoint from which a study of a head, head and shoulders, and so on to full length of the figure is *seen* [his italics] to the best advantage. In general, the distance must be increased as the amount and depth of subject which he intends to portray increases. In order to do himself and his subject justice, these *distances* [his emphasis] should never be departed from, whatever the scale of the image is to be." (Telephotography: Thomas R. Dallmeyer: p. 114).

It may as well be said at this place, as anywhere, that the above criticism, and other references herein, are made to forestall possible disappointment in certain directions among present or intending owners of telephoto lenses, and do not aim at all to detract from the value of the sources whence they are culled.

Many users of telephoto lenses have noticed a fact closely connected with the matter of perspective mentioned above. Mr. Dobbins states it well (prev. ref. p. 71) when he says: "I have already alluded to a curious and perplexing way that buildings and the like have of piling themselves together in telephotographs taken from a distance of a half mile or so. In an instance before me, a house with a turret, and a church building beyond it, seem to be in the photograph about a hundred feet apart, and the houses in between seem built up against each other. As a matter of fact, the two are over a thousand feet apart, and there are spaces from a hundred to two hundred feet between the houses. This difficulty, which is increased as one seeks a larger magnification, is manifest in a photograph having an eightfold magnification, but is hardly noticeable in one made with a fivefold increase." Here is a real shortcoming of the lens. What is the reason for the effect it produces? Mainly, that the focal length, under the conditions he names, is far greater than that of the human eye.

It is well known that in photographs taken with ordinary lenses of medium angle the distance appears to increase too rapidly and objects in the background seem too small. This fact has led to a strong advocacy of longer focus lenses. It is not so generally understood, however, that the image made by the medium or wide-angle lens will appear absolutely correct to the eye, background as well as foreground, if it be viewed at the correct distance. This is usually stated as a distance equal to the focal length of the lens. While not accurate, the statement is approximately correct for most positives; for a telephoto lens it is often highly erroneous. Doubters may take a landscape with a lens of as wide an angle as they choose; then, standing at the spot where the lens was pitched, may look through the negative at the landscape itself. At a certain position in front of the eye the negative will exactly fit the landscape. This proves that the lens took the image as the eye would have seen it under like conditions. As the examination of such a photograph is ordinarily made at a distance several times greater than the correct, the result is the

apparent diminution of objects in the background. The explanation of this is simple, but would require considerable space to state.

Let us accept as a fact, for the present, that the drawing by the telephoto also is as the eye would have seen it under the same conditions. Nevertheless for most purposes, that is to say, *at the usual viewing distance*, a telephotograph frequently seems to exaggerate the background. In one case the correct position of the eye with regard to the photographs is so much nearer, in the other so much farther, than that at which they are commonly observed, that distortion becomes noticeable. One remedy is to confine the focal length of any optical system in use to a dimension not too widely different from the common reading measure — say from fifteen to thirty inches. A better way is to view the photograph from the correct position, whatever that may be. And here the telephotograph has the decided advantage. It is too great a strain upon the eye to examine a short-focus image at the proper distance; with a long-focus picture the problem is merely to get space enough to stand away from it, rarely a matter to cause concern.

I have occasionally, however, found persons with whom this phase of the telephoto image persisted even under proper conditions. The remedy is probably merely a matter of becoming more familiar with telephotographs. The appreciation of separation between natural objects is a matter of education of the eye; indeed, the planes of remote objects, as a succession of hills, miles apart, may be differentiated only by slight changes in the bluish tints which they exhibit. A telephotograph which annihilates seven eighths, nine tenths, or some other large fraction of that distance, does not change proportions. It does, however, omit the immediate foreground, showing, as its nearest objects, things situated somewhat farther away. The eye thus lacks near objects by which to correct its vision. With persons troubled in this manner the first remedy suggested is the only feasible one; limit the focal length in use as much as may be necessary.

In the case supposed above manipulation can aid but little, though it is probably better to focus as sharply as possible on a comparatively



PHOTO
ERA

A LETTER TO SANTA CLAUS
BY CAMMACK & BLACK

PHOTO
ERA



PORTRAIT
BY FRED J HUNTINGTON



AN ENGLISHMAN
BY P W WOOD JR



MARSHLAND
BY DR HENRY H KOEHLER

near plane, relying on the want of definition of remoter objects to aid the perspective.

The act of focussing, however, is itself a matter requiring some care. Not only is it difficult from the lack of illumination on the ground glass, but there is a choice of methods. The photographer should not begin, as with positive lenses, by racking the lens or ground glass back and forth upon the camera bed, but should choose his approximate bellows length, and then use the pinion that is on the lens itself. This will cause the image to spring suddenly into

sharp definition when the proper focal plane is reached, and to blur again as suddenly if the lens is racked a bit too far in either direction. Having found the plane by this means, the pinion on the camera bed should next be used. It will now act as an instrument of extreme precision in arriving at the best possible focus. When a high magnification is used, say above ten linear diameters, the pencils of light will be so attenuated that little will be gained by relying upon anything more than the pinion upon the lens.

An Adjustable Printing-Frame

J. T. DYE

TO make an adjustable printing-frame such as shown in the accompanying cuts procure a cheap 4 x 5 frame from your dealer for about ten or fifteen cents; these are best, as they are made of soft wood and consequently more easy to work. Take the back out, and with a sharp knife cut off all the edge which holds the glass in the frame, as in cut A.

wood, the slides may come in close contact with the negative.

We then cut four pieces of cardboard, about one eighth inch thick and one fourth inch square, and paste one on each corner, as shown at B B, Fig. 1, thus forming the space for the slides.

We then take our second 4 x 5 cut-out mat and lay on top as shown in cut B B B. In this

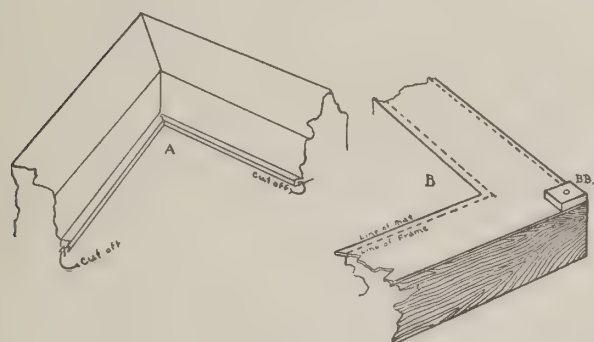


Fig. 1

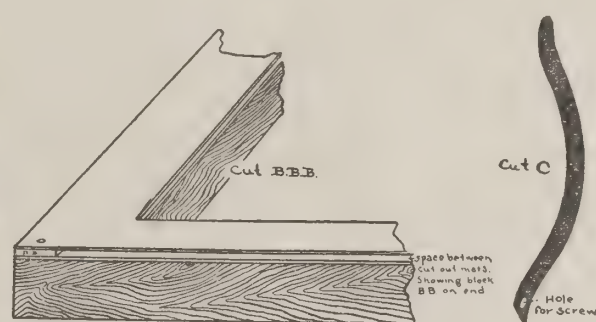


Fig. 2

When this is accomplished get two 4 x 5 cut-out mats and with strong glue fasten one on the frame as shown in cut B, allowing the inside edge to take the place of the wood already cut from frame. This is done so that, the thickness of the cardboard being less than that of the

operation we must exercise care to have our edges parallel and the four little blocks on the corners perfectly true, otherwise the slides will not run at right angles to each other.

Now get a pair of trousers-guards and with a pair of pliers break off pieces about three or

four inches long. Heat the end which has been broken off in the fire for about three minutes to get the temper out, and with an iron drill put a hole in as shown in cut C. Do not let the heat get more than a half inch above end as that would take all the spring out, which must be guarded against.

Now place a spring on each corner, as shown

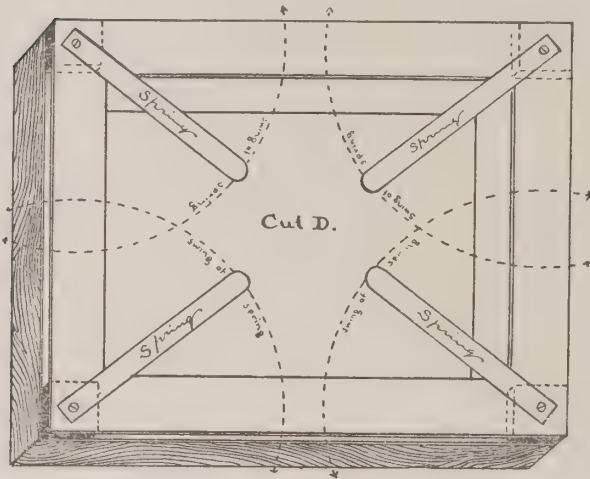


Fig. 3

in cut D, and with small nails fasten them down, being careful to keep the edge of the mats even when this is done; remove one at a time, and in its place put a screw.

Then get four slides such as are used in plate-holders, two 4 x 5 and two 5 x 7; mark out on a piece of paper a 4 x 5 outline and divide

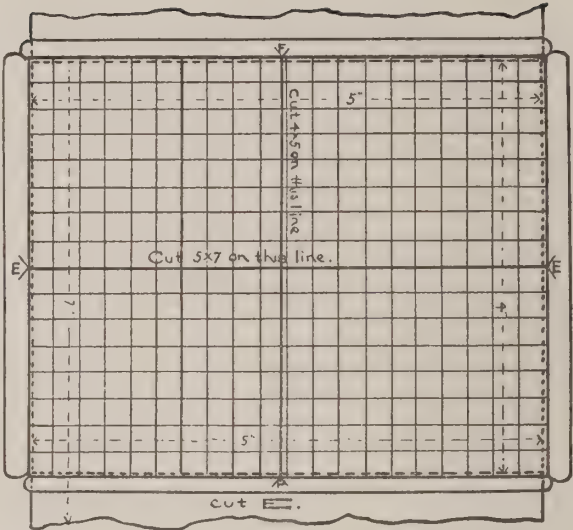


Fig. 4

it into four equal parts, as shown in cut E; lay the 5 x 7 slides down, and cut them as E E (Fig. 4); then cut the 4 x 5 slides on line F F; with the back of a penknife-blade mark off the slides in perfect squares, as shown in Fig. 4, one fourth inch on a side. Place the slides in slots as shown.

Now you have a printing-frame which enables you to print any size margin on your picture, cut out fog, or print one, two, three, or four pictures on one sheet of paper, without the trouble of cutting out a different size mat made of paper for every different negative.

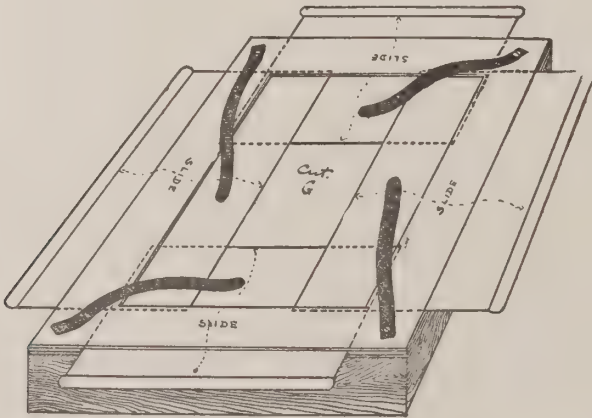


Fig. 5

A Suggestion to Picture-Makers

PERCY G. R. WRIGHT

HOW very few would-be pictorial photographers ever try and study the why and the wherefore of a satisfactory picture. They tell you with the utmost confidence that they know a good thing when they see it, but when it comes to details, to really critical construction, they are at fault immediately. Photographers as a body have had no artistic training, nor is any attempt made to acquire even the rudiments of composition and drawing. Yet there are many courses open to those that would improve their work as pictorial photographers. The study of old masters is often recommended, but, as a rule, more than a little knowledge is required to appreciate the lessons that good pictures teach, and so a modification of that advice is suggested. Don't merely study the coloring; it is the form and lighting you want. Remember your work is in monochrome, and color to you must of necessity become a matter of tone. Tone, or, to use a better word, tonality, in monochrome work is a matter that seems to confuse a number of photographers. Tonality has nothing to do with the color of the print, but refers entirely to the rendering of the various luminosities in your picture. For instance, with an ordinary, uncorrected plate you get a very short range of tones. Your browns, blacks, russets, reds, bright yellows, dark yellows, greens, and purples all come out in practically the same tone. Whites and blues become of the same value, and so naturally your print has a very short range of gradations or tones. All this matters a great deal when you are studying an oil painting, because you can see by the colors of the various objects how they are differentiated from one another; but in a photograph, unless you get your tone values right, you are going to get a very different result from the one you saw on your focusing screen or in your mind's eye.

The picture, or group of pictures, you select for study should, as far as possible, appeal to you personally. Never mind about what other people think; you select some type of work you really enjoy looking at, figure, genre, portrait, land-

scape, marine, still life, anything; only be sure that you have narrowed your selection down as much as possible, so that you will have less to distract your attention, and will be able to make yourself thoroughly acquainted with every characteristic of the selected painter.

Now I am going to suggest a still further development of this idea, and in doing so I make the suggestion somewhat cautiously; yet I am convinced of its educational value. Try and imitate your teacher's work. The word imitation has an ominous sound, but every one must walk before he can run; and if the genius of originality is not apparent, well, surely it is no worse than drawing from a set model or copying a sketch at an art school. To do this successfully, a subject must be taken that is easily available, and therefore the selection is at once limited. Landscape offers some opportunity, but the difficulty of finding a landscape sufficiently like that of your chosen master's subject will probably prevent that, and so an alternative presents itself. Nearly every photographer can persuade some one to act as model for a while, and, therefore, in attempting portraiture or figure work on lines that may be new to the photographer, he will be setting himself a problem which, while it may probably be very difficult to solve, will result in teaching him a great many more lessons than he imagined at first. A pretty sister will perhaps consent to sit for you, and if you show her a reproduction of the original picture, and cannot manage to persuade her to take an interest in the experiment, you are not half the brother you ought to be. If a sister is not available—well, there are other fellows' sisters, so that is no excuse. A little dressing up and arrangement will be necessary; and with a reproduction of the original picture as a guide you will probably be no time before you have exposed your first plate. If possible, develop it straight away; and if you have made any grievous errors, expose a few more. The subsequent prints will, however, be your object lesson, and the comparison of these with the original will show you how extraordi-

rily different the two results are. Don't be disheartened; this is exactly what I want you to do it for. The hands will probably be the chief difficulty, and the placing and arranging of the hands is one of the most important things you can possibly study in figure and portrait work. The drapery will not have the flowing grace of the original, nor will it aid the composition so well. The lighting will be different, the tone values wrong, the expression will probably lack the animation that you thought you had secured, and in fact the whole result will probably be written down as an egregious failure. So much for the first attempt. Enlist the sympathies of your model and start experiment number two. This time you will be on the lookout for most of the previous errors, and try and avoid making

the same mistakes again. Your result may be better, but don't give in; try a third, a fourth, and, if your model's patience holds out, even a fifth time. Even after all this your results may be far from the original picture, but you will have learnt more in making those exposures and in studying those prints side by side with the original, or a reproduction from it, than if you had read half a dozen books on the subject. Failures should never be regarded as setbacks, but rather as stepping-stones to success, for each failure should make one the more determined to succeed next time, and the diagnosis of the causes of the failure will be just where the amateur will certainly be able to learn how much he has yet to overcome. — *The Amateur Photographer*.

The Reduction of Sepia Platinum Prints

GEORGE R. JOHNSON

FINDING that I got many overexposed brown-toned platinotype prints, I was constrained to make experiments for their reduction, and ultimately alighted on chloride of lime, which I have found to be fairly successful. My reason for trying the above agent was that I knew of its bleaching properties. I believe the chemical action which takes place is in some way connected with the chloride of mercury used in the developing formula, but the solution of this problem I must leave to more scientific heads than mine.

As to the permanency of the print after reduction by my process, I can only say that I have a print treated by it about twelve months ago, when I first discovered it, and the print seems to have undergone no change whatever in the interim.

The process is as follows:—

Prepare a 10 per cent solution of the chloride of lime with boiling water. It should be thor-

oughly stirred and allowed to settle and cool, after which it must be strained and kept in a stoppered bottle.

If considerable reduction is required the solution should be used as it is, but in cases where only slight diminution of tint is desired the solution should be weakened by the addition of water. The print should be closely watched, and when the necessary reduction has been attained, it should be removed from the bath and thoroughly washed for about one hour. If the washing is not strictly carried out the action of the chloride of lime will continue, and the print will turn color and probably reduce further.

Local reduction can be carried out with this solution by applying it to the part requiring reduction. This can be done without necessarily soaking the print. The solution can be applied with the finger-tip or a piece of cotton-wool. A brush if of any value should not be used, as the chloride of lime will rot the hair.



THE CHRISTMAS BOOK
BY WALTER CIMIOTTI

PHOTO
ERA



VIOLETS
BY LOUISE B BAYNES



YOUNG SPARROW HAWKS
BY CHARLES W EDDY



CHRISTMAS EVE
BY WILLIAM H BURKE



BIRCHES IN WINTER
BY RALPH E SAWYER



IN YE OLDEN DAYS
BY JEANNE BENNETT



HELEN
BY JOSEPH S POWELL



PORTRAIT
BY J E GIFFIN

PHOTO ERA

The American Journal of Photography

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No. 6

"We speak of a Merry Christmas
And many a Happy New Year."

— LONGFELLOW.

December We bring holly and mistletoe, and festoon the walls with vines of smilax. We scatter flowers, and light the tapers on Christmas trees, and make merry. We sing Christmas carols, and listen to the chimes ringing out clear and sweet upon the frosty air. But do we experience the same throbs of joy as thrilled the world two thousand years ago, when angelic lips first spoke the glad tidings to the Judean shepherds of "Peace on earth, good-will to men?" All men are one and the same at heart. The distinctions set soul and soul are accidents, and the echo of that first Christmas song only proclaimed anew to the world the truths of the fatherhood of God and the brotherhood of man. At this hallowed season the PHOTO ERA extends to all its readers this Christmas greeting, with its inspiring memories: "A Merry Christmas," and "Peace on earth to men of good-will."

The Nativity Probably the greatest event in

American photographic circles in 1899 was the Second Annual Philadelphia Salon, held at the Academy of Fine Arts in that city; and the greatest photograph, by common consent, was a beautiful Madonna picture, entitled "The Manger," by Gertrude Käsebier. It was an artistic presentation by photography of a favorite subject of the early Italian masters. For fifteen hundred years "The Nativity" has been a prolific source of inspiration to artists of every age. The sweet mystery of motherhood, the Madonna type of mother's love, has always been the principal theme of great religious painters, and, indeed, almost every school has produced some men who have made a reputation along these lines. Fra Angelico, Botticelli, Del Sarto, Della Robbia, Raphael, and Murillo among the earlier masters, and Gabriel Max, Charles Muller, Louis Kraus, Franz Defregger, and Henry Lerolle are some of the modern painters who have treated the subject successfully. So far as we know, Mrs. Käsebier was the first artist to apply photography to this subject, and it is needless to say that it required supreme confidence in her art and absolute mastery of the lens and chemicals to justify her choice of such a subject for her camera. The fact that single prints were sold afterwards for over a hundred dollars apiece shows the value set upon it by the public at large as a work of art photography. It was the application of photography to sacred art, and the result not a mere mechanical process of exposure, development, and printing, but a completed picture that rose to the level of the fine arts, pleasing the eye and expanding the soul.

Raphael Perhaps the greatest painter of Madonna's, because his pictures have stood the test of time better than others, was Raphael Sanzio, or Raphael the Divine, as he is sometimes called. His Madonna della Sedia, at the Pitti Gallery in Florence, and the Sistine Madonna, at Dresden, are the two most famous pictures of their kind in the world — the former emphasizing the physical instincts of maternity, the mother protecting her young child; the latter a perfect embodiment of ideal woman-

hood, the mother's love transfigured by the spirit of sacrifice. These pictures are apparently so simple, and withal so beautiful, that they require no great intellectual effort and no technical education to enjoy them. They are the perfection of art, and their special value for the photographer lies in the fact that there is feeling for line in every part of them. As studies in composition they are exceptionally valuable, since they fill the law of balance and rhythm admirably. If, as has been stated, the perfection of art is to conceal art, then Raphael's Madonnas are among the most artistic pictures in the world, because easy to understand; and they merit the careful attention of every student of photography.

Photo Era Artists' Mounts We wish to call attention to the new offers which we are making in the way of sets of mounts, and which are described in detail in our advertising pages. We have arranged quarter sheets in portfolios, making assortments which are adapted to every kind of print. The sheets are about 10 x 12, and large enough for all prints up to 5 x 7, or even larger, under some circumstances. These mounts are indispensable for those intending to enter prints in exhibitions or contests, and we earnestly advise all our readers to try them. Any fifty cent set may be had as a premium with one subscription.

The Second Annual Photo Era Competition The Second Annual Competition, which closed Nov. 1, was more successful than we had anticipated. Not only was the number of prints largely in excess of that of last year, but the quality was almost uniformly higher. The pictures are being judged as we go to press, and the results will be announced in our next number. It is apparent to us that not all the good photographers of America are readers of *Camera Work* or members of the Photo Secession. The American school of photography is too great and too catholic to be confined by the limits of one society or one photographic method; and originality in artistic picture-making by photography exists in sources not yet disclosed to the public. If we have helped to prove this, we shall have attained our object. The PHOTO ERA stands for all that rings

true and all that is sane, healthy, and artistically good in photography. We believe in extending recognition to merit and true worth wherever found. We shall continue to help and encourage all those who desire to develop along these lines.

The Lesson of Competitions The consideration of the prints which were entered in our Second Annual Competition, the judging of which is in progress as we write, has led us to make certain observations which, as we are pleased to note, are confirmed and corroborated by the preliminary announcement of the results of the Bausch and Lomb Quarter Century Competition. The judges in both these contests have found that many pictures, evidently made from good negatives or of very interesting subjects, lost much of their value through careless treatment, either in printing, or in mounting, or in classifying, or in naming the print. Many prints of broad subjects lost much by being printed on glossy paper instead of on a rough paper suited for such pictures, and a good many pictures printed on black papers would have been far better rendered in brown, as the heavier masses would then have been much brought down in tone depth and the print would have been thereby greatly improved.

One of the greatest difficulties in the way of the amateur photographer seems to be the proper selection of a mount. Many very good pictures come to us so inharmoniously mounted that not even the most careful and impartial judge could appreciate the good qualities which are disguised by the inappropriate setting. Very ornamental mounts may be beautiful in themselves, but usually detract from the pictures attached to them; brilliant colors almost invariably kill the pictures surrounded by them; and prominent titles are bad, as well as unnecessary, in case the picture itself has any story to tell.

No photographer should ever allow a print to pass from his hands bearing a defect which is evidently due to carelessness. Stained prints, dirty or torn prints, prints adorned with blisters or specks of dirt from the wash water, prints cut out with a wavering pair of scissors and stuck crookedly on the mount, are far too common.

It should be evident that such elementary faults are fatal to the chances of any picture in a large competition, but the number of competitors who do not appear to think so is discouraging. One of the commonest defects in trimming is that of cutting parallel to the edges of the print without regard to the direction of the horizontal and vertical lines of the picture. The first step in trimming should always be to make the top or bottom edge of the print parallel to the horizon, even though the size of the print must be materially diminished. The vertical lines will then come right if the camera has been level. If they converge the print must be discarded. No judge would ever consider for an instant such a picture.

A common fault seems to be the use of lenses of too short focus. Twelve inches is short enough focal length for any lens, except for architectural work, where exigencies of space often demand the use of a lens of wider angle. The long-focus lens always helps toward simplicity of composition,—by exclusion, if in no other way. Technical defects of exposure, development, and printing, which are only too numerous in any collection of amateur work, can only be mentioned here. The principal cause for them seems to be our national fault of hurry, which is as prevalent in photography as elsewhere.

Our Édition de Luxe In another place we make the announcement of our offers to subscribers for the coming year, and we wish here to call the attention of our readers to our proposed *édition de luxe*. We clearly see in the thousands of prints which we examine every year the crying need among both amateur and professional photographers for instruction in the art of mounting. We have published in the past, and shall continue to do so in the future, articles on this subject, but no amount of writing can make clear what a few minutes' study of good examples will readily illustrate. Our new edition will have a majority of its illustrations every month mounted in the best modern fashion. Where the photographer has used taste and discretion in mounting his print, we will reproduce it. Where the print comes to us

unmounted, we will mount it in good taste. Thus our readers will have set before them, month by month, a series of practical lessons on mounting which cannot be equaled.

We also propose to print a number of our frontispieces by photographic methods, and thus give our readers an opportunity to see some really good work in its original state, not changed by reproduction, as is inevitable to some extent in the half-tone process, even with the greatest care.

This edition will positively be limited to the actual number of copies ordered in advance. No back numbers will be supplied and no reimpression of any number will be made. If you want a copy, order promptly, or you will regret not doing so.

The New Year With this number the PHOTO ERA closes its eleventh volume and its first year in its enlarged form. We naturally had some hesitation as to the expediency of the advance in price, but events have shown that our ability to give more and better things for the money has won us many new supporters. We shall not stand still, but will continue to move, and shall make a much better magazine in the year to come. Our January number will be the finest we have ever published. The pictures will be taken entirely from the contest just closed in our pages, and we feel confident will delight and instruct our readers, while revealing to them the fact that not all the good photographers have been previously discovered. We see indications that a school of American Photography is on the way, and we take a personal pride in the fact that the PHOTO ERA has sat by the cradle and helped rock it into life.

A little later we shall present a number devoted to the efforts of the advanced photographers not only of America, but of other lands as well. The pictures already in hand for this number clearly show that photography has vindicated its claim to a place among the creative arts. The successful photographer is handling a medium infinitely harder to deal with than some of those employed by men whose claims to the title of artist is undisputed, and his praise for successful achievement should not be less.

Foreign Abstracts

Making Soft Negatives from Hard

Dr. Hauberisser gives the following method for producing soft negatives from hard ones. The method is to change the silver of the negative to chloride and then redevelop, stopping at the right point. The method is not new, but the chloride reduces so easily that there is practical difficulty about stopping, this being, in fact, impossible under ordinary conditions. Dr. Hauberisser's improvement is the tanning of the film by alcohol, thereby materially slowing the development. The first process is soaking the negative in this solution:

Conc. potassium bichromate sol.	10 ccm
Water	100 ccm
Conc. hydrochloric acid	2-3 ccm

More than 3 ccm of acid cannot be used without danger of removing the film from the glass. The negative remains in this bath until the silver is changed into white chloride through to the back. Afterwards it must be washed in subdued light until all the yellow color is removed. The wet negative can generally be treated with the alcoholic developer at once; especially hard negatives should be dried in the dark, or bathed five minutes in 96 per cent alcohol. The following is the best developer:

Sodium sulphite crystals	3 g
Amidol	0.5 g
Water	100 ccm
96 per cent alcohol	100 ccm

The alcohol is to be added and shaken up only after the other ingredients are dissolved. Filter if not clear, and use only fresh developer. Lay the bleached plate in the developer in daylight, and watch the progress by transmitted light. When the desired strength is reached, wash well and dry. Fixing gives very weak negatives, as they go back considerably during the process. Films cannot be thus treated. Negatives, which were completely bronzed in

the foreground before the clouds printed, gave full details in both, after undergoing this process by straight printing. (Eder's Jahrbuch, 1903).

Retrogression of the Latent Image

Dr. Baekeland spoke at the Berlin Congress of Applied Chemistry on the retrogression of the latent image. The observation has often been made that exposed plates, films, or paper, when developed after a long interval, no longer give as powerful images. Baekeland has found that the retrogression is dependent on the temperature; the higher this is, the stronger the falling off. Moisture has the same effect. If the emulsions contain chrome alum, they show a greater tendency in this direction. He further determined that neutral and weakly alkaline emulsions retain the image better. He used a sensitometer and always took the minimum exposure. This retrogression has especially and repeatedly been noted in the case of cinematograph films, and is commercially a serious question. (Phot. Mitt., 1903: 304).

Preparation of Duplicate Negatives

To prepare from one negative another of the same size, the simplest process for the amateur is that of Eder and Pizzighelli. For this purpose a piece of roll film is bathed two minutes in a solution of 10 g. of potassium bichromate in 250 ccm of water, and dried in the dark room. The negative which will be obtained is reversed, but may be printed through the film and thus obtained in the right position. After drying, the chromated film is printed until all the details are visible, and then washed an hour. It is now developed best with hydrochinon or pyro. The lighted parts have been rendered insoluble and repel the developer, which acts only on the parts which have been affected little or not at all. The negative is finally fixed and washed. (Phot. Mitt., 1903: 133).



THE HILLSIDE
BY C F CLARKE



SEA URCHINS
BY MARGARET L BODINE AND MIRA F LEWIS



BOY WITH CAT
BY BOYD C BARRINGTON

PHOTO
ERA



SHEEP
BY JOHN M SCHRECK

The Round Robin Guild

Specially designed for the Amateur Photographer and the Beginner

Conducted by Elizabeth Flint Wade.

(Any amateur photographer may belong by sending in his name and address)

If there is one book more than another which should be read each year at holiday time it is Dickens' "Christmas Carol." In its pages we are taken into the very confidence of the Christmas spirit that broods over the earth at this season and incites even the most callous to good deeds and loving words. Listen to what the writer says of Christmas on the sea:

"Again the Ghost sped on above the black and heaving sea, — on — on, — until, being far away, as he told Scrooge, from any shore, they lighted on a ship. They stood beside the helmsman at the wheel, the lookout in the bow, the officers who had the watch, — dark, ghostly figures in their several stations; but every man among them hummed a Christmas tune, or had a Christmas thought, or spoke below his breath to his companions of some bygone Christmas Day, with homeward hopes belonging to it. And every man on board, waking or sleeping, good or bad, had had a kinder word for one another on that day than on any day in the year, and had shared to some extent in its festivities, and had remembered those he cared for at a distance, and had known that they delighted to remember him."

The vision of Scrooge is a vision which becomes real at every recurring Christmas, and as the world grows older, so the spirit of Christmas reaches farther and farther, until the whole earth shall in time come under its gracious influence.

Though it is but the beginning of the Christmas month, remembrances are already speeding across the sea to friends in far-away lands. Gifts, thoughtfully chosen, are ready in their wrappings of tissue for the coming of the one great holiday of the year. There are many waiting to be made or bought, for there are always those who cannot plan weeks and months ahead for the gift giving, but must wait till the rush and hurry of the season is upon them.

A picture is always an appropriate gift, and in these days of artistic camera productions a photograph properly finished is a gift to be prized. The mounting of a print, which used to be considered a secondary matter, is now of primary importance, and is an art in itself. Great care is taken to choose a mount which shall bring out the special beauty of the print. Some mounts will emphasize the high-lights; some will bring out the detail in the shadows; others practically allow the detail to sink away and give a flat appearance to the print.

Before beginning the mounting of prints the amateur should supply himself with a quantity of paper of different shades and textures, for the texture as well as the

color of the paper must be considered. Some prints look well on a smooth paper; others show up much better on a paper of rough surface. The picture is trimmed and then laid on different tones of paper until one is found which best brings out the print. The margin of the mount should be from two to four inches larger than the print, even wider than four inches being sometimes found more satisfactory. The print is not mounted flat, but is attached to the paper at the top of the print. Never place a print in the exact center of the mount. Our eyes are so constructed that when a picture is in the center of a mount it gives the impression that the margin of the mount is wider at the bottom than at the top, a condition which detracts much from the appearance of the picture. Place the print at least an inch above the center of the card-mount.

A line of color is sometimes interposed between the print and the mount proper, and sometimes two or more lines are used; but this method of mounting requires a nice eye for color effects, or the result is anything but pleasing. To mount pictures in this way one needs to have a trimming board, with a stationary rule at the top of the board. The print is first trimmed to the proper size and measured. Then the paper which is to be used for the color line is trimmed either an eighth or a sixteenth of an inch larger than the print. If one color line is used the width should be an eighth of an inch, but if two or more are used, the lines should be the sixteenth of an inch in width. The papers used for the color lines are pasted together lightly at the top, taking care that an exact margin is preserved; then the print is mounted on the upper paper. The whole is then mounted on a large mount, which may be of some color used in one of the lines, or may be a subdued color of neutral tone.

In mounting black and white prints one usually uses tones of gray, or whites and blacks, according to the color of the print, there being much variety in the color of black and white prints. While as a rule colored mounts are not desirable, still with certain prints they may be used with excellent effect. For instance, a print of a landscape with willow trees drooping over a stream of water and a hazy perspective suggesting autumn meadows and uplands was mounted on a dark, gray-green paper, with a narrow line of a lighter gray-green interposed between the print and the mount proper. For experiment a duplicate print was mounted on a plain gray paper. On the gray paper the picture looked dull and flat, but on the green mount the picture strongly

suggested color—an effect devoutly to be wished—while the perspective was remarkably heightened.

Another experiment was of two portrait prints done in sepia, one of which was mounted on paper something the tone of the cover of the June number of the PHOTO ERA, and the other mounted on a light brown rough paper, with two interposing lines of color between the print and the mount. The print mounted on the plain paper gave roundness to the figure, while the other mount tended to give flatness, and the lines distracted the eye from the print itself, which was in rather low tones.

Another very satisfactory way of mounting prints is to leave the prints untrimmed, and mount them behind a cut-out, the opening made just the size to cut off the objectionable parts of the picture. These cut-outs are easily made with a square and a rule. Find the center of the width of the mount and mark the place lightly on the wrong side of the mount at the top, about where the line of the opening is to be made. Measure the print and find out how large the cut-out is to be made. Measure the width of the cut-out on the mount and mark at each upper corner. Lay the square on the paper with the shorter side even with the edge of the paper, and with a sharp knife cut through from one pencil-mark to the other. Next lay the square even with the cut just made in the paper, and cut along the side the length of the cut-out. Reverse the square and cut the other side, then lay the square at one side of the opening and cut across the bottom. This sounds like a rather long process, but it really does not take much time. The point that must be borne in mind is that the center sides of the opening must be exactly parallel with the edge of the mount. The cut-out should be made with the top nearer to the top of the mount than the lower edge is from the bottom, for the reason just given in suggestions for mounting pictures.

The print is mounted on a sheet of paper darker than that used for the cut-out, and at least half an inch wider. An artistic finish is to take a blunt point and laying the square a quarter of an inch from the edge of the cut-out mark lines around it, giving the effect of tooling. The picture may then be placed in a folder of the same color as the backing of the cut-out.

The PHOTO ERA has in stock a quantity of mounting papers, both domestic and foreign, in many shades and tones of color. Samples will be sent to anyone desiring them. Endless combinations may be made with a number of sheets of different toned papers. You know with seven there are over five thousand ways of arranging them, so one need never mount two pictures in the same way, unless he chooses.

A new idea in calendars is always welcome. The one to be described is intended for the member of the home circle whose duties call him to make his residence away from home. The foundation of the calendar is made of twelve sheets of mounting paper, twelve by fourteen in size, or they may be long and narrow, say ten by sixteen

inches. The outside cover is labeled "The Monthly Bulletin," and each leaf bears on a sheet of vellum paper, mounted on the foundation leaf, items of interest about the members of the family, or of local happenings in the town. The reading-matter is interspersed with small prints, giving pictures appropriate to the subject-matter. At the top of each leaf the name of the calendar is repeated, the "The" being placed in the center, below it the calendar for the month, and either side of this calendar the names "Monthly" and "Bulletin." The leaves of the calendar are stuck together at the lower edges with small seals gummed either side, thus preventing the recipient from peering any farther into the future than the exposed leaf allows him. For convenience, a large calendar, showing all the months of the years, is pasted on the last leaf, on the back of the "Bulletin." This calendar may be made into a very clever remembrance, and its owner will enjoy it from beginning to end, and then lay it away as a souvenir.

EQUIVALENT FOCUS

There are many ways of calculating the equivalent focus of a lens, but one of the simplest is the method devised by the late Sir Thomas Grubb, a celebrated Irish optician.

Near each end of the ground glass of the camera, and at equal distances from the sides, draw a short, vertical line. The distance between the two lines should be of such a length as to be easily measured. For instance, if the camera is a 4 x 5, draw the lines an inch from each side, and the distance between will be three inches, or, if a 5 x 7, the distance would be five inches. Place a table out of doors, or in an open window, and cover it with a sheet of white paper, fastened down with thumb tacks, so it cannot slip. Set the camera on the table and choose some vertical object on which to focus, which is situated at least two hundred feet from the camera. A telegraph-pole or lightning-rod, or even the corner of a house will answer for the object. Focus the lens sharply on the object selected, then turn the camera to the left, without lifting it from the table, until the pencil mark on the left side of the ground glass exactly covers the object. Hold the camera firmly in its position, and draw a pencil mark on the paper, close to and the entire length of the left side of the camera. Next, swing the camera around to the right, being careful not to move it backward or forwards, but turning it as though it were on a pivot. Move it until the pencil mark on the ground glass on the right side of the camera covers the object, then draw a pencil mark on the right side of the camera. Remove the camera from the table, and extend the lines drawn along the sides of the camera until they cross. Measure any distance from this point on each of these lines, and connect these points, thus making an isosceles triangle. Divide the base of this (the line just drawn across) into two equal parts, by folding a slip of paper, the exact length of the line, in the middle. Draw a line from this middle point to the apex of the triangle,

the place where the original lines cross. This is called the altitude. Measure carefully the length of the altitude, the base, and the distance between the lines on the ground glass of the camera. Multiply this last length by the altitude, and divide the product by the base, getting the equivalent focus. For instance, if the base is 5 inches, the altitude 12 inches, and the distance on the ground glass 3 inches, the equivalent focus is 3×12 divided by 5 or 7 1-5.

NATIONAL HISTORIC PICTURE GUILD

In the January number of the PHOTO ERA some new plans for the work of the Guild will be outlined. The work of collecting goes on very satisfactorily, and during the coming year it is expected that a portion of the collection will be placed in its permanent home. The members of the Guild are urged to invite their friends to join this great movement of making a pictorial history of the United States. No membership fee is required, and any amateur may belong by sending name and address, and signifying his desire to become a member.

ANSWERS TO QUERIES

Andrew Castleton—Your negatives which have been intensified with bichloride and now have turned to a yellow color and are fading rapidly may be restored to their original density by first soaking them in water and then placing them in a solution of Schlippe's salts, in

the proportion of ten grains of the salts to one ounce of water. Let them remain in the solution until they are the desired density; wash well, and dry. The reason for the deterioration of your plates after intensifying is owing to the chemicals not being washed out of the film. Plates, after intensifying, should be fixed in a solution of hypo, then washed at least an hour in running water.

Jessie Smith—In the June number of the PHOTO ERA you will find directions for salting paper.

C. H. G.—The stain of the film which you enclose is doubtless caused by its having been mixed in an old, much-used fixing bath. Hyposulphite of soda is so cheap that it is wiser to make up a fresh bath when developing.

Bert K.—One of the simplest combined toning solutions is made of hyposulphite of soda, one and one half ounces; chloride of gold, three grains; water, seven and one half ounces. Neutralize by adding a few drops of chalk solution. With this bath there is no danger of sulphur toning.

E. H. H.—Unless you are making prints for reproduction do not use glossy papers. There is nothing artistic about such a print, though this paper is better for pictures that are to be reproduced. Yes; there are many styles of gaslight printing paper, both rough and smooth. Send to manufacturers and they will send you price-list and description of the different papers, and the style of negatives to which each is adapted.

PHOTOGRAPHIC EXHIBITIONS AND COMPETITIONS

SOCIETY OR TITLE	DATE	ENTRIES CLOSE	INQUIRE OF
Chicago Salon.....	Dec. 29-Jan. 24	Dec. 15	Soc. of Amateur Photographers, Art Institute, Chicago.
Brooklyn, N. Y. Camera Club.....	Feb.	.....	U. G. Dodson, 776 Manhattan Ave., Brooklyn.
Second International Salon in Marseilles.....	Feb. 7-23	.....	M. le Dr. Casteuil, 20 Cours de Chapitre, Marseilles, France.
North West London P. S.	Feb. 11	Jan. 28	J. S. Fairfoull, 13 Addison Road, Walthamstow, England.
Exposition Internationale de Photochromie.....	Feb. 15-Mar. 15	Nov. 15	M. le Prés. du Comité, 44 rue des Mathurins, Paris, France.
Cripplegate P. S.....	Feb. 29-Mar. 3	.....	Geo. H. Depledge, 17 Hazeldene Road, Goodmayes, Chadwell, Essex, Eng.
South London P. S.	Mar. 5	Feb. 20	W. C. Marshall, 41 Glendon Road, Lee, S. E., England.
Nottingham Camera Club.....	Mar. 9-12	.....	Arthur Black, 9 Bowers Ave., Nottingham, Eng.
Croydon Camera Club.....	Apr. 6-13	.....	C. V. King, Hurst Bank, Selsdon Road, Sanderstead, Eng.
Salon de l'Exposition, Arras.....	May 1-Oct. 4	Apr. 5	Comité de l'Exposition, Arras, France.
Foochow Camera Club.....	Jan.	Dec. 31	Hon. Sec., Foochow Camera Club, Foochow, China.

GIVER	CLOSES	PRIZES
Kodak N. C. Film Competition.....	June 10	£500—209 prizes.
Kodoid Plate Competition.....	June 10	£300—99 “
Kodak Developing Machine Competition.....	June 10	£200—96 “
Photogram, Arundel St., Strand, London.....	Monthly	One guinea and half guinea.
The American Boy, Detroit.....	Monthly	\$2, \$1.
National Sportsman, Boston.....	Monthly	\$5, \$3, \$1, \$1.
Browning's Magazine, Boston.....	Monthly	\$5, \$3, \$2.
Leslie's Weekly, New York.....	Weekly	\$10, \$5, \$1.
Buffalo Express.....	“	\$5 to \$25.
New York Mail and Express.....	“	\$5.
San Francisco Chronicle.....	“	\$5, \$3, \$1, \$1.
St. Louis Star.....	“	\$5.

Notes and News

WINTER. Pictured by Rudolf Eickemeyer, Jr. (New York, Harper & Brothers). Price, \$2.00.

Mr. Eickemeyer is a master of the art of photography, and only a master could have produced these fifty odd scenes of snow-covered landscapes, which are reproduced in a manner which leaves nothing to be desired, and in a form which will be a pleasure to every lover of fine books. The photographer must wonder how Mr. Eickemeyer has so well been able to catch the varying moods of winter from the thickness of the driving storm to the clear, sunny crispness of the hard, frozen snow after the clearing, and the tufted fluffiness of the trees after a quiet downfall. The range of values in a winter landscape is so great that it is a most difficult thing to reproduce, but the artist has done it exceptionally well. Every landscape photographer will find here valuable lessons.

THE PENSIONNAIRES. By Albert R. Carman. (Boston. Herbert B. Turner & Co.) Price, \$1.50.

This is a story of life abroad, the characters fitting from one "pension" to another, through half the countries of Europe. The writer has seen Europe with an understanding eye, and his descriptions of the typical boarding-house of its cities are both true and entertaining. His character delineations are masterly, and he has seized and described especially well the types of the different nations. Underlying and connecting the humorous scenes is a deep and earnest love story involving two men and a girl, where the author carries the reader's sympathy well, even through a rather sudden turn of fortune, and reaches an end which all who know continental life will agree is the right solution.

PHOTOGRAMS OF THE YEAR 1903. (London, Dawbarn & Ward; New York, Tennant & Ward.) Cloth, \$1.50; paper, \$1.00.

The ninth annual volume under this title furnishes the usual broad-minded selection of the year's best photographic work from all countries and schools. The United States has a very liberal representation, and the progress of the year here is well treated by Osborne I. Yellott. The reproductions, while leaving something to be desired in some instances, are on the whole very good, and the volume is sure to be useful to all who have artistic aims in photography.

THE PRACTICAL PHOTOGRAPHER LIBRARY SERIES. Edited by Rev. F. C. Lambert. No. 1. "Bromide Printing." No. 2. "Bromide Enlarging and Enlarged Negatives." (London. Hodder & Stoughton).

This very practical new series which is to appear monthly, and of which two numbers are already out, bids fair to be of great value to every photographer.

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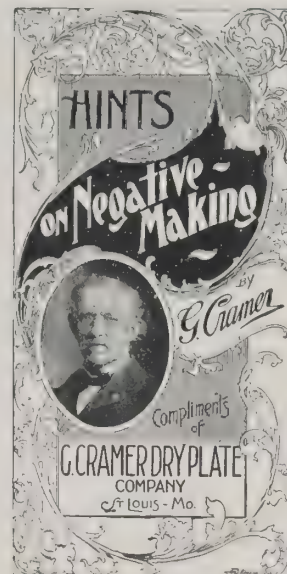
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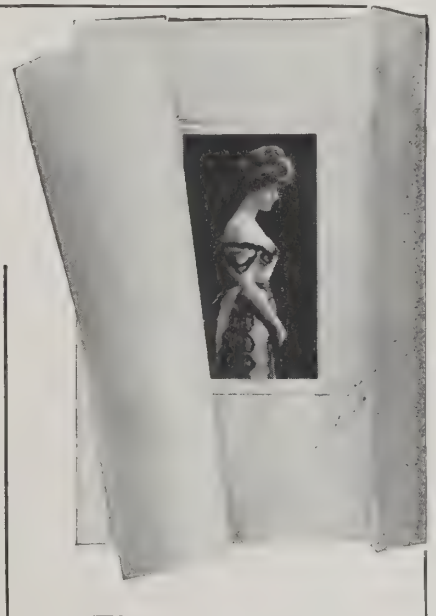
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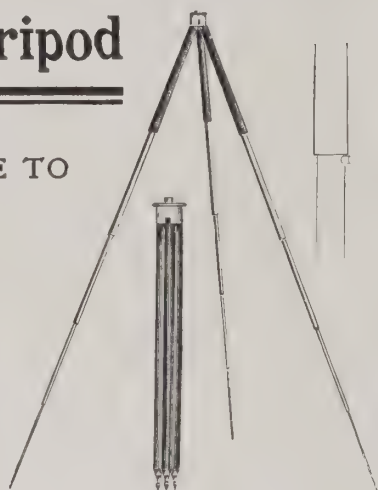
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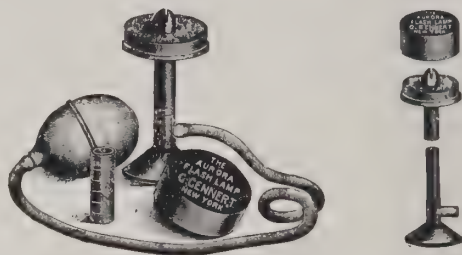
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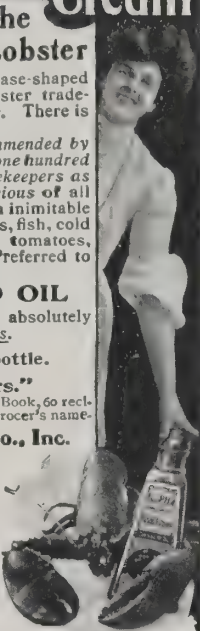
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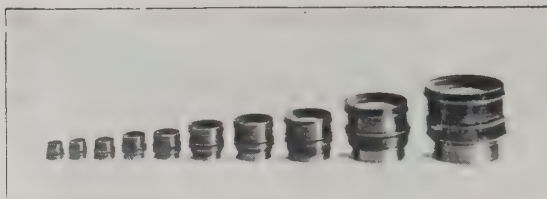
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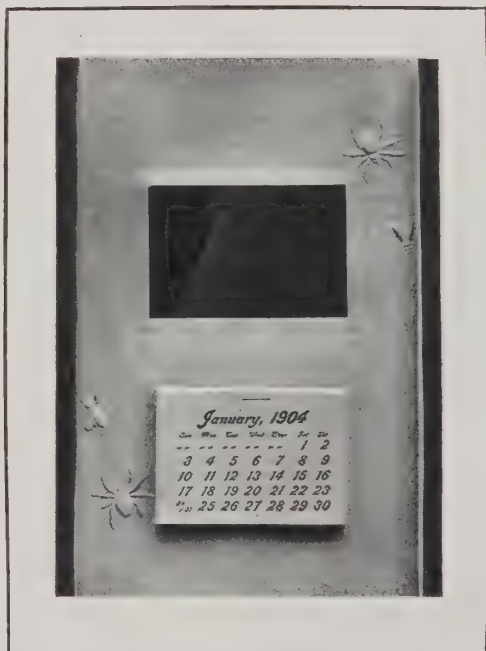
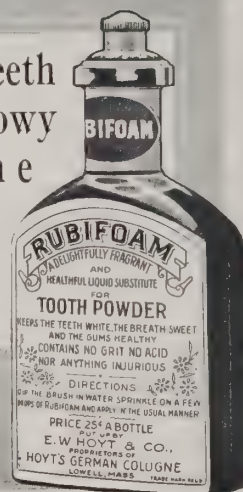
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Notes and News

ROCHESTER, The awards of the judges in the Bausch & Lomb Quarter Century Photographic Contest have been made public, and a souvenir of the contest, containing reproductions of all the prize-winning pictures, has been prepared, and will be mailed to any address, on receipt of twenty-five cents. Full information is given in the advertising pages. The winner of the grand prize is Alfred Stieglitz, of New York, and among other well-known names, we find E. S. Steichen, Arthur Hewitt, and Myra Albert Wiggins. Other names, not so familiar, belong to the winners of the other awards, and give promise of important progress in American photographic art along independent lines. As an illustration of the value of the Bausch & Lomb shutters and lenses, the work shown in this contest is of a high order of merit, and speaks volumes for their possibilities in fine photographic work. This deservedly popular house is perhaps the best equipped in the world.

BOSTON, One of the most striking calendar mounts yet introduced for the photographic trade is the new Kraka mount of The Housh Co., which has been patented and introduced this year. This has a combination of novel and unusual features calculated to commend it to public attention. It consists of two mounts crimped together at the edges and supported by an easel back. The cut-out mount comes in a variety of sizes, from the smallest to 5 x 7, and in white, cream, sepia, and black shades. The paper is of the finest and the calendar pad is nicely printed, in keeping with the fine appearance of the whole. This well-known firm will not suffer by comparison of its latest creation with earlier calendars.

NEW YORK CITY The Heliar is a new Voigtlaender anastigmat, working at F. 4.5, and possessing great sharpness of definition and brilliancy. It consists of two cemented doublets, with a single lens between the two. It is set in an aluminum mount with iris diaphragm, and is of medium focus, the 5 x 7 lens being of nine inches focus. The aperture of this lens is so large that it will not be possible to fit it to such compact cameras as the Folding Pocket Kodak or Hawk Eye. Its chief value will probably be to those who work with a focal-plane shutter, and it will also be very useful for portrait work. This firm sends us for inspection a magnificent group picture of President Roosevelt and his family, taken by Pach Brothers, with a Colinear lens. It is, undoubtedly, the best picture of the subject yet taken.

SCRANTON, PA. The American School of Art and Photography is an institution which offers many advantages to those who wish to secure an education in art, photographic or otherwise, while at the same time pursuing their regular avocations. Only expert instructors are employed to criticize the work, and a diploma is issued to every graduate. Write for information on the coupon in our advertising pages. The president of this school, J. B. Schriever, is perhaps the best equipped man in the country to head a practical work of this kind. His long and successful experience in his studio in Scranton has left him a thorough master of his art.

NEW YORK CITY The firm of G. Gennert requests us to announce that a limited supply of the "British Journal Almanac" will be ready for distribution about Jan. 1. As the edition has for many years been entirely sold out before publication, those who desire copies would do well to place their orders at once. There will be fifteen hundred pages of reading-matter, including a great mass of information, which is indispensable to every person who is interested in photography in any way.

CHICAGO, ILL. One of the most progressive houses in the photographic trade is Taprell, Loomis & Co., of Chicago. Realizing the tawdriness and lack of taste of many of the photographic mounts now used by professional photographers, they have devoted much thought and attention to putting on the market lines of mounts suited to the modern styles of printing, and harmonizing in tone with all varieties of prints. For mounts suited to the best class of customers, we can cordially commend this firm. Their specialty is folders, which protect and preserve the print, and at the same time give it a much-desired air of exclusiveness and good taste.

ROCHESTER, N. Y. The Seneca Camera Company is credited with bringing out the finest camera placed on the market this year. Its Model C, No. 20, has every possible adjustment, some of which are entirely original, and appears in a new finish. It has black bellows, and is finished in ebony, with nickel trimmings, giving a beautifully artistic and subdued effect. For all its plate cameras it now furnishes a film pack adapter, similar in every external aspect to the regular plate-holder. Thus, one has at once the advantages of a plate camera and the conveniences of a film camera at a very low price.

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 - ❧ H Silk tissues for protecting prints. Sixty sheets.
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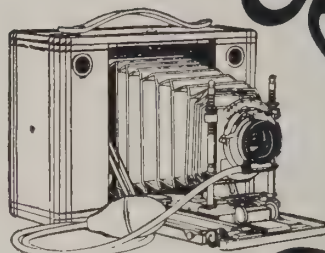
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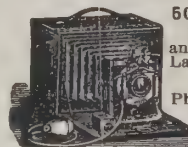
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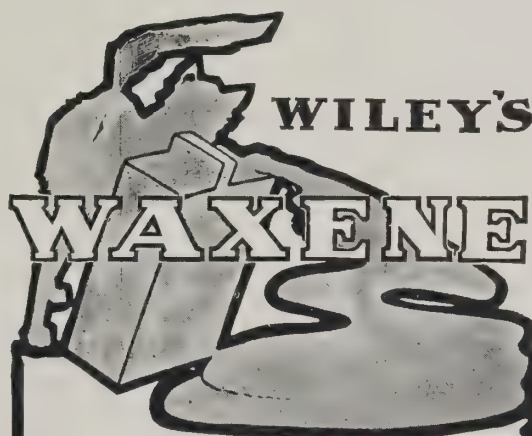
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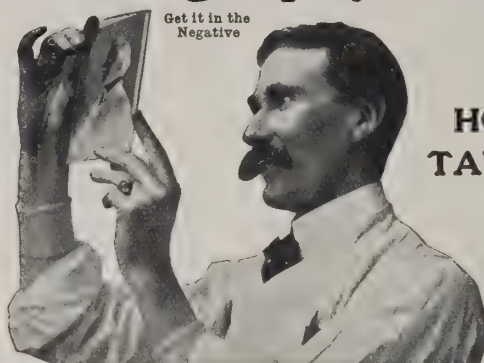
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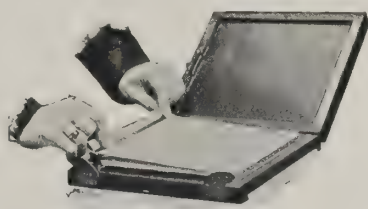
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Eastman Kodak Company
ROCHESTER, N. Y.

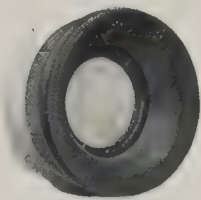
Portraiture
is the
Most
Fascinating
Branch of
Photography.



(Made with No. 2 Brownie Camera
with Portrait Attachment.)

A Portrait Attachment

for your Kodak or Brownie Camera will enable
you to make head and shoulder
pictures of greatly increased size.

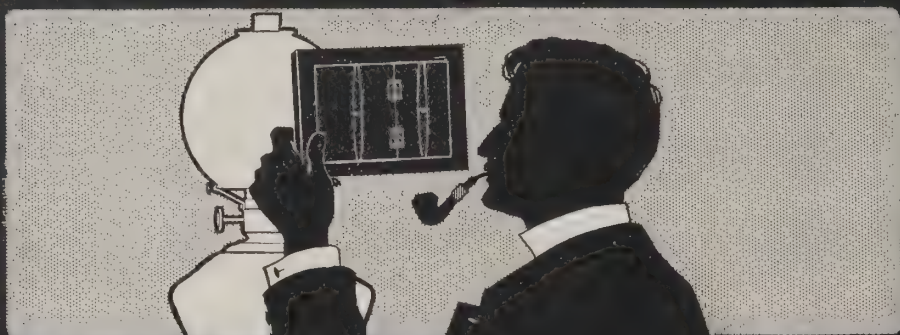


Portrait
Attachment.

'Tis simply an extra lens slipped
on over the regular lens.

Price, 50c.

ALL DEALERS.



VELOX

Liquid Developer

Made especially for Velox by the Velox people—it makes Velox better than ever—and that is saying a great deal.

Four-ounce bottle Concentrated Solution, 25 cents.

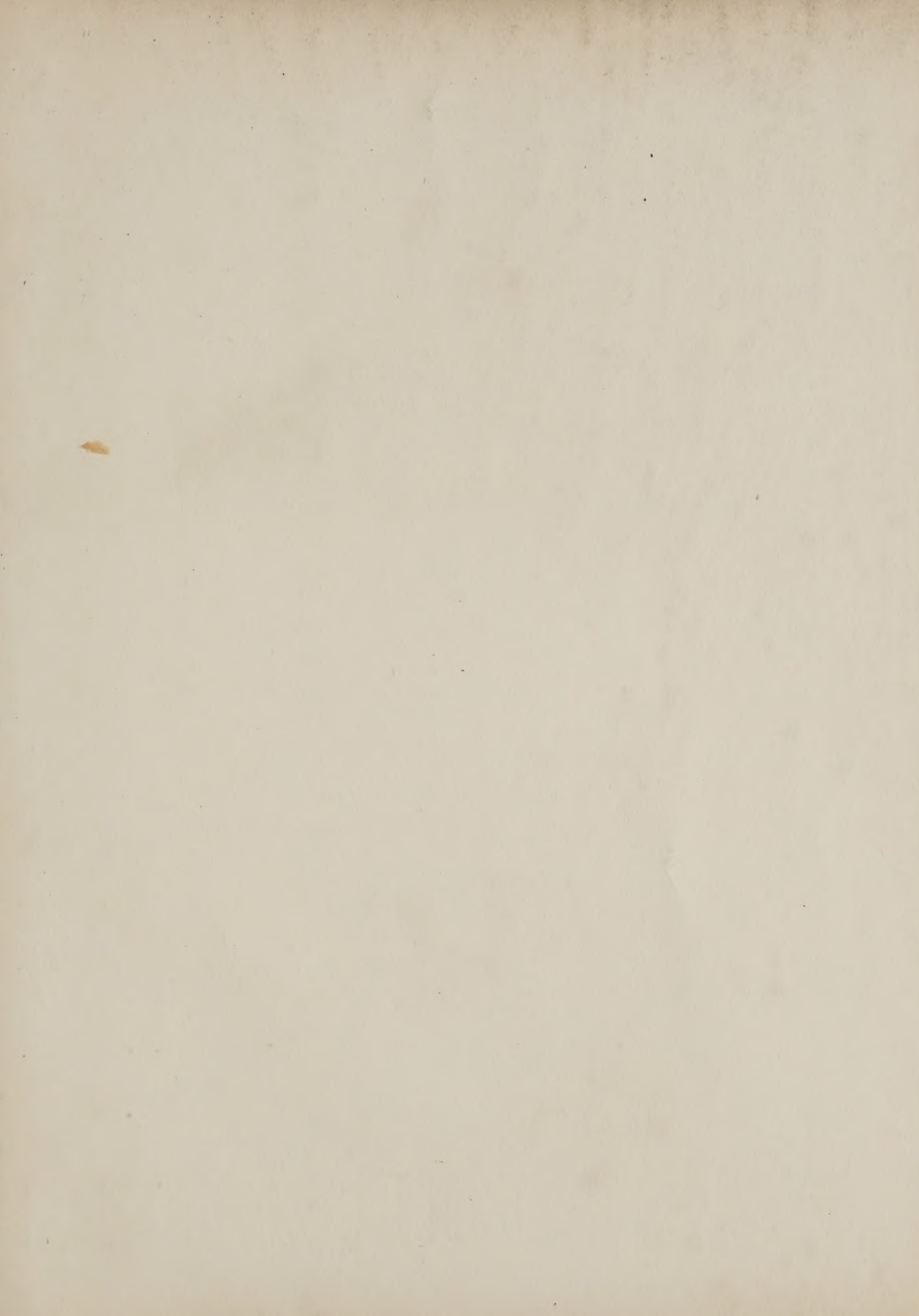
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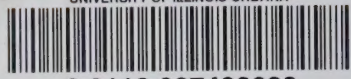
NEPERA DIVISION,

EASTMAN KODAK CO.

ROCHESTER, N. Y.



UNIVERSITY OF ILLINOIS-URBANA



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